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ABSTRACT

The ten papers included in this document discuss the following topics: educating Americans about the United States economic system, writing and publishing your next book, the advantages and disadvantages of one-way and two-way communication in business (e.g., writing versus telephoning), structural flexibility in business communication courses, business writing with journalistic applications, the psychology of grading skill-learning, teaching methods and strategies for the beginning business communication teacher, the implications of word processing for business communication courses, and overcoming speech fright in order to become confident and communicative. (CC)

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Eastern Regional Meeting

American Business Communication Association

Cleveland State University
Cleveland, Ohio

April 15 and 16, 1977

James J. Nance College of Business Administration
The Cleveland State University

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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INTRODUCTION

Included in this set of papers are materials which were presented at the Eastern Regional Meeting of the American Business Communication Association held in April, 1977. Not every one of the individuals who participated in the program submitted a paper for publication in these Proceedings; however, those published here are in the same form as submitted--no editing has been done.

We believe that participants should be recognized for their contributions to the organization, and for the professional work which they have done and are currently doing. It is with some pride, therefore, that we publish these materials and thank all of those who attended the meeting and helped make it a success.

John E. Binnion & Edward G. Thomas
Co-Chairmen
Cleveland State University

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EDUCATING AMERICANS ON THE AMERICAN ECONOMIC SYSTEM

Robert B. Amdur
U. S. Department of Commerce Before the American
Business Communicators Association

Good evening . . . Well, you've been well oiled during the cocktail hour, you've just been fed, and now you're ready for the evening's entertainment . . . a real live in the flesh Washington bureaucrat.

Actually, I'm scared to death speaking before an audience of teachers of communications, especially those of you who teach public speaking. Of course, you realize that back in Washington I'm just a simple manager trying to get other people to offer themselves up to audiences such as you, but once a year I leave the security of my Washington office to face the real world such as it is. So, I thank you for giving me this opportunity to ride the Cleveland Rapid Transit System, and to share a few thoughts with you this evening.

I don't know what your conception of a bureaucrat is, but before I came into Government, I, too, enjoyed the great sport of jumping on "those bureaucrats". My conception was this slightly stooped, round shouldered person, who had a combination of cigarette ashes and dandruff displayed over his rather dated, rumpled suit. This guy sat behind a stack of nondescript papers piled high on a broken down steel grey desk amongst a thousand other guys just like him. Well, here I am . . .

Then there is the other perception that a lot of people have, when they hear the word bureaucrat. A rather officious person, who rides to work in this sleek black limousine with the little lamp over the right shoulder, that throws just enough light to illuminate the Washington Post, (required Washington reading, you know), which must be digested before

this person enters his luxurious darkly paneled, flag-draped office with a view of the Washington Monument from one window, and the Capital Building through the other, who is quickly served breakfast along with the late edition of the New York Times by his Filipino mess steward before he tackles the heavy business of the day--giving it to the poor tax payer.

Seriously though, I am flattered that you would turn to a Washington bureaucrat to provide the evening's entertainment.

Bureaucracy has become a word filled with heavy meanings. And one who engages in bureaucracy, obviously, by definition, must also be a heavy drone without any human qualities.

Of course, I believe these conceptions are just not so. We are fun-loving folks, eager to spread happiness across the land. Don't you agree . . .

But I'm not here this evening to defend bureaucrats or the bureaucracy. I just wanted to point out that words do have different meanings to different people.

Communications has been referred to as an art, but art is usually understood to be music, painting, the theater, where the creator is dedicated to communicating impressions subject to interpretation. But the kind of communications that you and I are concerned with need to be far more exacting than a poem, for example.

In my own case, when my office puts out a news release relating, for example, to the Arab Boycott, it must be exact, and not subject to interpretations.

We must be aware that people perceive the meanings of words differently. And this is the curse of the professional communicator.

The international political scientist learned long ago that a simple word like peace can mean different things to different nations. The Communist world understands the word peace to mean a state of being that occurs after the whole world has undergone a socialist revolution. We, of course, understand the word peace in a different context.

Well, we can see how serious a different definition of a simple word, such as peace, can cause a problem during an international negotiation.

Consider the word profit. By definition profit is the compensation accruing to entrepreneurs for the assumption of risk. A simple word, which should have positive implications. For what better reward could our society bestow upon those among us who are willing to take a financial risk so that our wants and desires can be provided. Obviously, a just reward for those engaged in what should be considered the noble activity of commerce.

But to the contrary. The word profits has taken on a negative connotation. Why . . . I choose to think through ignorance, or perhaps because we are constantly being bombarded with such glib objectives as swollen, bloated . . . profits according to many news writers never just rise . . . they skyrocket, and they are usually unconscionable or obscene.

I could go on all evening identifying words that take on a negative meaning, because the people who use the word don't always understand the word, but worse yet they don't <u>like</u> the word.

The word profit probably falls into the latter category, along with most of the other words that relate to the world of business. It's a matter of semantics.

And that brings me to this evenings subject--ignorance of the American business and economic system. Maybe it's the paranoia of the Department of Commerce but I have the feeling that most people don't like business. They don't trust it . . . they don't have confidence in it.

And if this is so, and we think it is . . . it troubles us in the Department of Commerce. For we believe that the business of America is business. It's the engine that makes America go. And since the mission of the Department of Commerce is to foster and promote the growth of American business both domestically and internationally, we worry about this problem.

We grow uneasy, when we hear the words of business misused. We are concerned with this negativism Americans seem to have about big corporations. This is our system. It's a good one. The most productive the world has ever known.

And we should be proud of it.

It is my opinion that unless all of us understand the economic system under which we live, how can we as Americans make the choices that we must . . . in order to insure our freedom and prosperity.

So the question is, do we have the basic understanding of our economic system, an understanding which is required in order to make the political choices and help to decide the critical issues we face today.

Do we understand how a basically private economy sets its priorities and uses its resources in fixing its goals?

These are subjects that we should all understand. It's our system. Our very existence, our security, depends on this system.

And now today the issues are so much more complex than they ever were. Take environment, a word that was hardly used fifteen years ago.

Well, it's with us every day. We can't get away from it. Whether it's the waters of Lake Erie, the Potomac River, the air over Los Angeles . . . we have learned sadly that everything we do is tied up with environment. But do we understand that there is a price to pay to have a clean environment . . . do we know how much it costs to remove that last unit of pollutant?

This is just one example of the choices we have to make. Energy, defense, social problems . . . and many other issues confront us daily. And they all have a price.

Bu do we Americans have the intellectual tools to make the choices? I don't think so.

And I believe that the reason we appear to have difficulty in coping with our problems is that we don't understand basic economics, a subject which is the underpinning of our society.

These concerns that I'm expressing this evening are not original. Within the past several years a significant amount of data has been accumulated to prove the thesis that our Nation suffers from economic illiteracy. And this illiteracy, I believe, leads to a basic distrust of business and the Government, which after all, are together integral parts of the American system.

Attitude surveys have been made in the past several years, and they all indicate a poor understanding by the public about business and economic

The Opinion Research Corporation in a survey about four years ago revealed the public's shocking misconception of the amount of profit a business makes. Most people believe that a manufacturer makes 28 cents out of every dollar of sales after taxes. The actual figure is around four cents.

This misconception has been growing in recent years. In the 1950's the public's estimate was twenty cents.

So you can see that when a businessman is trying to tell his side of the story, it is filtered through this negative idea of profit in the minds of his listeners. Most people believe he is a fat cat making too much money.

Opinion Research Corporation surveys also reveal public confusion on other critical issues.

For example, fifty-three percent of the respondents believed that many of our largest companies are too powerful for the good of the Nation, while at the same time, eighty-three percent admit that large companies are necessary in our economy.

This survey also found sharp declines in the percentage, who normally supported business. Perhaps most alarming was a finding that among young people, the decline was the sharpest of all. College graduates . . . more sophisticated, more knowledgeable . . . have been traditionally more favorable toward business, but their opinion of business has slipped badly since 1965.

Equally distressing, is that the professional and managerial group has also registered sharp declines in their approval of business.

These criticisms persist and, indeed, have grown more hostile.

Last year a Harris Survey on the confidence in leadership of key institutions, major companies held a very low confidence rating. Just ahead of the executive branch of the Federal Government and the Congress, which were even lower.

A recent survey by the magazine U.S. News and World Report reveals the same lack of confidence in American Business. Several years ago the

Commerce Department sponsored a survey conducted by the Advertising Council through the Compton Advertising Agency. This survey was designed to determine the attitudes held by Americans for the American Economic System.

And one of the things the survey found was that the economic understanding of the American public is incomplete and fragmentary. Few adults are highly knowledgeable, and few are totally informed. Most of the population discuss economic concepts in general, vague terms.

This survey also found that knowledge on the interrelationship of business, labor, investors and consumers is equally misunderstood.

More than half of the public had a positive attitude toward the system in terms of personal freedoms and the opportunities for mobility, but their attitudes are less positive in terms of system's physical benefits of goods and services.

For the most part we do not feel involved in our economic system.

Americans are not asking for fundamental structural change, but they do have negative attitudes, criticism, complaints and gripes. These negative attitudes are related to current economic and political issues.

Those of us in the public and private sectors must believe that a well informed electorate is the foundation of democracy. A sophisticated electorate, knowledgeable on the issues upon which they must ultimately decide, contribute to the success and stability of the Nation. Knowledge and understanding are at the heart of the democratic process. They temper stability with change and permit the harmonious blending of the elements contending for recognition and acceptance.

Our political and economic system is not perfect. But it strives for justice and ideals. Its weaknesses must be revealed and reformed;

but its strengths must not be discarded. It is these strengths in which we should all be aware and have confidence.

New York Senator Danile Moynihan, commenting on capitalism's struggle for survival once said, "The greatest enemies of our system are the people within our system. They don't understand it well enough to believe in it". And Goethe said, "Nothing is more terrible than to see ignorance in action". This is just what we are witnessing today, with respect to economics.

Because of ignorance, Americans, I think, are overly suspicious of American business. Most American's don't understand it, so they don't trust it.

Some of this cynicism is not without cause.

If there are grounds for cynicism, let's dispel them. If there are grounds for pride, let's recognize them. And if there are grounds for appreciation, let's state them. We enter the threshhold of a new era with a new President. The Bicentennial year just ended has imbued us with renewed faith in ourselves. In the words of our President, "Within us, the people of the United States, there is evidently a serious rekindling of confidence."

This country and its economy are ready to move again. As they should in a democracy, the people will determine the extent and direction. Let them understand at the outset the true nature of the economic system with which they will deal.

All this negativism has not gone unnoticed. Business, associations, and Government have been trying to develop a national awareness to improve the level of economic understanding.

During the past year the advertising council as a follow on to the survey, which I just mentioned, launched a campaign to inform the public on the American Economic System. The campaign is based on a booklet explaining basic economic principles in easily understood language illustrated with Peanuts cartoons by Charles Shultz. The booklet is a giveaway item and its being promoted through public service radio and television announcements and print ads, as well as through major corporations, many of whom have helped finance the project.

The Koppers Company has an employee and stock holder educational effort, Dart Industries, The Clorox Company, Abbot Laboratories, Goodyear Tire, plus a number of Universities have undertaken various kinds of educational programs all designed to explain the American business system. The U.S. Chamber of Commerce has a program called "Economics for Young Americans", which is a kit distributed to schools containing film strips, cassetts recordings, scripts and teaching plans discussing productivity, profits, and the environment.

There is a lot going on in this area. Whether it will create the economic understanding we need, remains to be seen.

The Department of Commerce is encouraging this kind of activity, and we hope to see it expanded. And we are particularly interested in reaching students at all levels. For if we are able to build a future generation of Americans with a good understanding of economics, then we feel that we will have an electorate that will be able to cope with the choices that must be made in order to provide us with the kind of a society we all desire.

As those involved in communications, you must be aware of the opportunities you have, to instill this understanding.

In this age of instant mass communications, we must be concerned with the power of words. We must be sure that when we choose words they mean the same thing to all people. And as educators and communicators we must undertake programs to insure that the audience for our messages has the background to understand what we are talking about, and through this understanding they will have confidence in their decisions and the decisions of the Government and business system of which we are all part.

WRITING YOUR NEXT BOOK

Clarence Andrews

It has been said that everyone has one book in her or him. Everyone is a pregnant author ready to lay an egg. Some have--more or less. Phil Stong wrote twelve unpublished novels before he sold number thirteen and became wealthy and famous. There are everlastingly-at-it Anglo-Saxon ladies in England turning out a book every fortnight with titles like: Lady Eleanor's Mistake, Lord Greystoke's Last Sin, and The Spector in the Mauve Mansion.

On the other hand an everlastingly-at-it friend of mine has written nine book manuscripts. They have all made the rounds of publishers and are now carefully and alphabetically filed in a file cabinet.

Last year (1976) 41,000 American book titles were published, and some forty-thousand authors joined the merry throngs of those who have published--and perished.

Perished?

Let's test your total recall to see how many of these immortal titles of yesteryear you recall:

Your Kidneys--Their Care and Cure by Arthur Freese
The Against Taffy Sinclair Club by Betsy Haynes
Biography of an Armadillo by Alice L. Hopf
Menstruation and Menopause by Paul Weidegger

And now it is April 15, 1977 (cough up time for those authors whose books sold any copies at all) and we can assume that already this year another 7500 titles have joined the ranks of all those titles listed from Aabbott to Zyzybyzowski in the National Union Catalog of Imperishable

Titles. And here you are, breathing hard, with your dream of making this year's total 41,001.

To publish a book you need anywhere from a minimum of about a hundred letter size pages (25,000 words) on up. You need a subject or topic that will interest at least a few thousand people--although books are published which sell as few as 1500 copies and are still successful.

You need a publisher.

You don't need an agent.

And you need the good common sense to know that if you are going to put those precious pages in the mail with the intention of entrusting them to an editor (and according to many authors, neither editors nor publishers are entirely trustworthy) you ought to have at least one set of carbons. Two are better.

Let's assume that you want to write a textbook for the teachers and students in business communications courses. (Much of this will also apply if you are thinking of a novel or a collection of poems.) The first question you ask has to do with the potential readers or users.

Are they in high school? Freshmen? Sophomore? Upper class? Graduate? Several of these? The real world of business?

You ask yourself that question because it is the first one a prospective publisher will ask. For what audience or market are you writing?

His second question is--how many students and teachers or other potential buyers are there? (Vance Bourjaily, a prominent novelist, says there are about five million regular novel readers, about 25,000 who regularly read poetry, and less than that who regularly read short fiction.) What schools, colleges and universities offer courses of the type you propose to write a book for? Will business buy it?

His third question is--are there similar books already in this area? What are the titles, who are the authors, what are the dates of publication? What are the merits of each text? What are the faults of each? What sales advantages will your book have?

You should be able to answer these questions; you assure him that you are top of your subject, and you save him the time and cost of ascertaining this information through other sources.

Be as honest and thorough as you can in your answers. He will probably ask others for their answers to the same questions.

Now how do you pick a publisher?

Who publishes already in your field? How many titles do they have? How many books do they publish a year? You can get this information from publishers' catalogs, or from one of these sources: Literary Market Place (annually); Writer's Market (annually); Writer (Boston, Massachusetts, monthly); Writer's Digest (Cincinnati, monthly); American Book Trade Directory, (triennially). You can find these in the Reference areas of your library.

Even if publishers already have a title in your area, they may be interested in a second. Book salesmen want to sell books--they'd like to be able to give a potential customer a choice. Perhaps your book has a different appeal to a prospect.

You might at this point check around with colleagues in other disciplines who have books with a prospective publisher. Ask them how well they get along with the publisher or his representatives.

How do you make contact with publishers?

You can ascertain an editor's name from any of the directories listed above. Write him a letter telling him precisely what you want to do, why

you want to do it, where the market is, how many pages you'll write, and so on. You are writing a proposal letter. Some of you may teach that form. Here is your opportunity to demonstrate how well you can write textbook materials.

When book salespeople come around, look at their samples, then ask them if they think their company would be interested in your project. If the salesperson helps you place your manuscript, he will not only be a little more willing to push it with prospects, he will also show some enthusiasm for it at sales meetings. Many book salespeople have later become editors. Cultivate them. Take them out for lunch or for a beer after work.

Or you can write to the College Marketing Group, Inc., 198 Ash Street, Reading, Mass., 01867. Send them your proposed title, your estimate of the number of pages, your requirements for illustrations, a one-paragraph description of your book, and a note about yourself. Editors can also be seen at conventions in the book exhibit area. Don't try to discuss your book at the booth; set up a luncheon appointment or a private meeting.

You may need to exhibit some ingenuity. Worthley N. L. Burbank of Wauconda, N. Y. wrote to Simon and Schuster: "I was just going through my Writer's Market. According the your listing, 'only manuscripts submitted by agents or recommended to us by friends or actively solicited by us will be considered.' Well, I have a manuscript, but I have no agent and you have not solicited it, so will you please send me a list of your friends?"

You may need to be persistent. William Thomas of Ohio sent his manuscript to 32 publishers and each in turn rejected it. Finally he

started going back over the list. This time around, the second publisher to whom he resubmitted the manuscript bought it.

Sometimes serendipity helps. I had written a manuscript for a publisher on the strength of an editor's interest. When the manuscript was done, the editor had left that firm and gone no one seemed to know where. His replacement said there was no interest in the subject. One day I was in my favorite bookstore and I asked the owner, an old friend, if he knew of any new markets for books. He mentioned one. I called them; they bought the book.

You have your topic, you have a prospective publisher, you have the motivation. Where now? Organization. Where do you begin, what goes in the middle, how do you end?

If you have already taught this subject in class, you have a syllabus at hand--you have divided the subject into class sessions, you have set goals for the course and for the individual sessions, you have scheduled student responses. You have discarded materials that don't work, you have kept materials that do. You have an outline for a book. If you haven't this kind of outline, then prepare one.

First, prepare a course overview--three hundred words. As you do so, keep in mind the world out there. Visualize the teachers you know in this area--what kind of people are they? What do you know about their teaching methods? What would happen if your book were adapted to a semester-length course? To a quarter-length or two-quarter length course? Will your course normally be offered for one-hour, two-hours, three-hours or four-hours of credit?

Visualize the kinds of students who might enroll in this course. What are their goals, their ambitions, their needs? Are they likely to

be abstract thinkers, interested in theories and principles, or are they more likely to be interested in how to do something? If your market is a community college market, will the book be something other than it might be if it is intended for a four-year college market? But keep in mind that teachers buy books--students will use the books that teachers require.

What sort of student responses work best for your subject matter? (Remember that student responses serve two purposes--they help the student master the subject and they tell the teacher how well the student is doing.) Daily quizzes? Frequent short papers? Semester and mid-semester tests? Several major papers? A term paper? Some combination of these?

With this in mind, make a list of course projects and assignments. Decide the order in which they should be placed, keeping in mind both student and teacher. Then set up the lesson units with a title for each. These titles become subheads in your book. Several of these, taken together, make up a chapter. Chapters should be of uniform length.

Set up the objectives for each unit. Some markets like to have these objectives explicitly stated at the head of each unit. Others prefer that they be implicit. In any case you will need these when you come to write a teacher's handbook--as you probably will.

Now write the text material for each unit. You may want to add at the end of each unit or chapter a list of additional readings for the more serious or advanced student.

As you are putting all of this together, keep those individual teachers and students in mind. Make your material as flexible as you can. Another teacher may wish to arrange the order of the material in

some other way. Some students learn more slowly--make arrangements for those and for the ones who learn more quickly.

Make up a list of suggested student responses for each section. Again, flexibility is the rule. Start with a sample response for classroom discussion. Add some simpler responses for average students. Close with difficult-to-handle responses for the brighter students.

Be brief. Compress. Books are costly to publish.

While you are doing all this your prospective publisher is doing a market survey of his own--if he hasn't already done so. He is also arranging for readers outside of his own staff--teachers in the field who will evaluate your work. A negative vote from these people can kill your project if you cannot respond adequately.

A case history to illustrate. I had a manuscript I had put together for a new course. It was being duplicated for use by students. A book salesman came along, and I told him what I was doing. He took along a copy of the duplicated text. An editor called me--they liked the text and would like to publish it. A twelve-page contract followed; it was signed and became a binding contract on both of us. Except for one item in that contract. It specified that I must furnish the publisher an "acceptable manuscript."

The publisher sent my manuscript out to readers. Soon these readers responded. They saw no need for such a text. I must have an unusual classroom situation. But they did think there was a real need for a book about that subject aimed at a different kind of student.

My contract, carefully locked up in a bank vault, was null and void. In panic, I called the publisher. Would they look at a replacement manuscript on the subject aimed at the suggested market. Yes, if I could get

it to them fast. Ninety days.

I met their deadline. And let me interpolate here that when you deal with a publisher you should meet their deadlines. I know a great many authors who went unpublished because they failed to meet deadlines.

Meanwhile the editor had taken a job with another publisher, and a new editor got this second manuscript. (Be prepared for this sort of thing--before this book was published, I had to deal with four editors--each one a successor to the previous one.)

The second manuscript was sent out to readers and this time they liked it. In the meantime I discovered the publisher's reason for haste. They were holding another manuscript for the same market. Now they were going to decide which manuscript would have priority over the other.

The readers, who had seen both manuscripts, told the editor they liked mine better. The editor disagreed with them. Here he may have had some input from other members of the editorial staff; final decisions are usually made at staff conferences. The company published the other manuscript first, then mine.

Now something else happened. My accepted manuscript had been fair copy, ready for the typesetter. But the publisher was changing over from "hot" typesetting to "cold" typesetting. They needed a new manuscript typed according to new standards. Remember that item about "acceptable manuscripts?" I hired a typist and paid her $400 to retype the manuscript. They decided to publish.

The matter of illustrations came up. At that point in time I was in a remote rural area, four hundred miles from the nearest center where illustrators and photographers normally are found. The publisher was in a major eastern metropolis with illustrators and photographers on every

corner. But I had to arrange the illustrations.

A couple of matters arise at this time. One is the use of quotations. If you use any material originated by others you must secure their permission to use it. That means locating the present copyright owner (who may not be the originator) and getting their permission on their terms.

Failure to get such permissions can be serious. Scribner's and Carl Van Vechten lost all of the profits on the first six printings of Van Vechten's Nigger Heaven because no one had gotten permission to use a number of lines of poetry quoted in the book. For the seventh printing, Van Vechten had to get new poetry, and Scribner's had to replate. It was an expensive lesson.

Another is "rights." There are other rights in a book than the first publication rights. Film rights, television rights, reprint rights, soft paper cover rights, serialization rights--these ought to be in your possession. Suppose, someone wanted to adapt your book to the purposes of educational television?

Enough of that. Your manuscript is sent off to the publisher, they like it. You do as I always do--invite all your friends in for a champagne brunch to celebrate.

In one case as we were celebrating, the editor himself showed up at the front door with a thick package. After he had had some of my champagne he gave me the bad news. His press-a univeristy press--had decided the manuscript would have to be cut in half. Burping, he handed me the manuscript and left. I spent the whole summer cutting out precious wordage and retyping.

But even though your manuscript is ready to go, you are not done with it. You now meet a new kind of editor, a copy editor. In a letter or telephone call you are told that this person will edit your manuscript for all kinds of things and she will be in touch with you.

At this point if you have a party line, change it to a private line. If you have teenagers get them their own line. You are going to need yours. You will get daily calls. With your manuscript before you, you will answer questions--in one place you have spelled "Abbot" with one "t"--in another with two. Which do you want? Did you intend "capitol" or "capital?"--the context does not make it clear. You will be asked about the appearance of chapter titles, subheads, questions for students, and so on.

If you are not home when the editor calls, you will be asked to call back. These calls may be on you. I have paid up to twenty-five dollars for some of these conversations in long distance calls.

The letters come. One person wants marketing information--lists of prospective buyers, places where you think the book ought to be advertised, names of friendly reviewers, the possibilities of cocktail parties on both east and west coasts. Who should sample copies go to?

And even though you are in Who's Who, the Dictionary of American Scholars and Contemporary Authors, you will be asked for your biography and glossy photographs, recently taken. Don't respond with your standard vita--pick out the items that will document your authority to write this particular book.

Now your manuscript goes off to the printer. A word here. Book publishers do not do their own printing. They always contract with printing firms. These are usually at some remove from both you and the

publisher. For this situation I have come up with the first Andrews law of communication--the greater the distance among the three parties to book printing, the greater number of the problems which arise and the more difficulty in resolving them.

The printer soon is sending off galley proofs or what, with electronic typesetting ("cold type") corresponds to galley proofs. One set goes to you, one set to the copy editor. There are real deadlines now--and more telephone calls, particularly in view of the postal department's inability to deliver anything within reasonable times. Page proofs follow. You smile as you correct the new errors which somehow have crept into these--you can begin to see yourself making an official presentation of an inscribed copy of your book to the Chairperson and the Deanperson--perhaps, if you have courage enough and yours is a small place, even to the President.

But books must have covers, and now you deal with the publisher's art and sales department. You have an image of a cover, but theirs is the image of a market.

Oh yes, the title. A friend wanted to title her book "Math is a Four-Letter Word." A wary publisher nixed the pornographic implications. My publisher and I were both satisfied with a title for one of my books--it would even have looked good on a theater marquee--and it was announced. We got a letter from another publisher--registered mail, return receipt requested. They were just out with the same title. If we used it also, they would get injunctions, sue. We knew and they knew they didn't have a case--you can't copyright book titles. But we didn't want legal interference. Someone at the publisher's thought up a title.

In another case, the publisher changed the title because of his market research. I protested--the title was misleading. But the publisher remained firm.

So everything, you think, is set. A friend's fourth book was at this stage, scheduled for issuance last fall. The publisher decided to postpone publication for one year until the fall of 1977. Then the IRS changed some income tax regulations. She is now at home revising her manuscript and fuming, thinking of the year's royalties she lost.

Royalties. They are paid, on a sliding scale, on the net proceeds to the publisher. Ten percent of the net on the first so-many-thousand copies, twelve-and-a-half percent on the next so many thousand, fifteen percent after that. If you were lucky enough to get an advance, you will be paid no royalties until that amount has been amortized. Royalties are paid every six months, usually ninety days after the end of the six months period. Royalties for the big textbook period, July-December, will be paid early in April. So far I've never had a publisher's check bounce.

You are still not finished, however. Shortly after you receive the magic bundle with your six complimentary copies (other copies to be paid for at the standard bookseller's discount) you will receive two sets of proofs of your book. One is to be checked carefully for errors. With the advent of the use of electronic typesetting, there will be errors. The other is for revisions. And you will already see places were revisions will improve that once-so-marvelous text.

But I have bent your ear long enough with advice on how to write your next book. You've got the first blank sheet already in your typewriter, complete with two carbon sheets and two flimsy second sheets. Your fingers are itching, the words are tumbling forth. I'll let you go with one final

comment: your name and page number in the top lefthand corner of every sheet, your line-space set for double-space, your margins set for an inch-and-a-half at the top and bottom, an inch-and-a-half at the left, an inch at the right, type on one side of the page only, be sure that you have a new, fresh, black ribbon in the machine. Your paper is twenty pound white bond and it is of the non-erasable quality.

Go!

WRITE OR PHONE

Francis J. Brown
Wayne State University

The purpose of this communication is to present to you the method I use in the classroom; to increase student awareness of a ONE-WAY vs. a TWO-WAY communication system, to permit the students to experience the problems encountered in both systems, to assist the students to select the best system in a particular situation, and to provide the basis for a mid-term examination in communication theory.

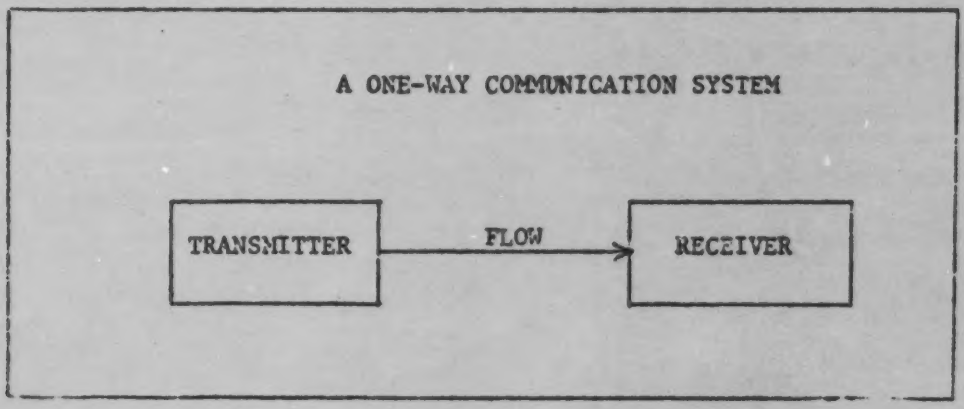
The term "communication" can elicit a different mental image in different people. In order to discuss the communication process we must use a common definition. I define communication as "a process to transfer a mental image from a memory unit into the memory unit of a human receiver through an exchange of symbols so that the mental image in the mind of the receiver is identical to the mental image that the transmitter is scanning."

We are all aware of the many elements to be considered in the communication process such as: be correct, be concise, be clear, be complete, be concrete, be considerate, be courteous. We also recognize that to communication effectively we must: examine the purpose of each communication, consider the setting for the communication, examine to the best of our ability the characteristics of our audience, be mindful of the overtones as well as the basic content of the message, be sure your actions support your communication, follow up your communication by being a good listener--try to be understood but also try to understand.

It is a daily problem in business to communicate with persons within the organization as well as persons outside the organization. Communication within an organization can be considered according to the three directions in which communication flows: downward, upward, and horizontal. But business communication also includes external activities. A business must purchase raw materials or finished products from other sources. It must sell its own products or services to intermediaries or the public. It must respond to consumer complaints. It must comply with numerous regulations established by all levels of government. It communicates with other businesses to cope with common problems through the Chamber of Commerce, trade associations or professional societies. All of these activities require communication which can be accomplished through a ONE-WAY communication system or through a TWO-WAY communication system. Now let us explore both systems.

Step 1

I use an overhead projector to present a pictorial diagram of a ONE-WAY communication system.



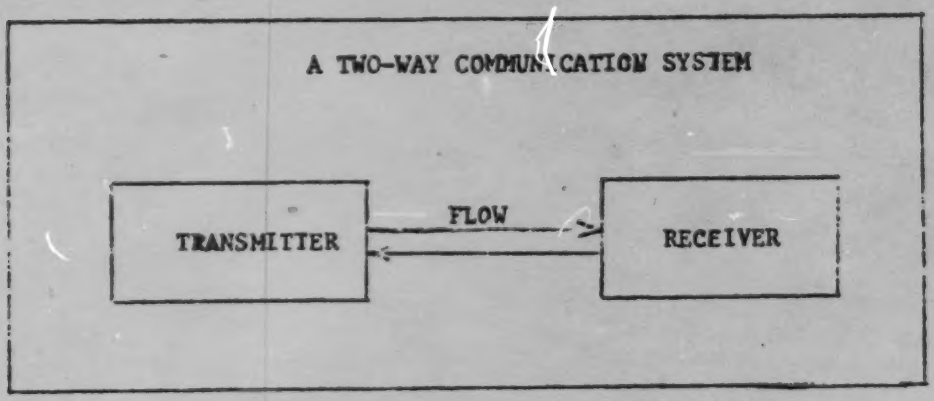
The advantages and disadvantages of this system are discussed.

1. Communication flows only from the communicator to the receiver.

2. The communicator cannot determine the effectiveness of the communication.
3. There is a high probability of error.
4. The communication takes a minimum of time.
5. The communication is neat and orderly.

Step 2

The TWO-WAY system is presented in the same fashion



The advantages and disadvantages of this system are discussed.

1. The time element is a factor to be considered.
2. Requires that both communicator and receiver be in the same place at the same time.
3. Possible interaction is very high.
4. A high degree of accuracy can be obtained.
5. A combination of verbal and nonverbal symbols is possible.

Step 3

I then summarize the activity by stating the conclusions from experimental research.

1. A ONE-WAY SYSTEM ACCOMPLISHES THE COMMUNICATION IN A SHORTER PERIOD OF TIME THAN A TWO-WAY SYSTEM.
2. A TWO-WAY SYSTEM PROVIDES A MORE ACCURATE TRANSMISSION THAN A ONE-WAY SYSTEM.

Step 4

The students have heard about and discussed the two systems but Dr. John Dewey said, "To know is to have experienced." Therefore, the next activity is to have the students replicate the experiment in class.

The students are told to observe the following factors during the experiment.

ACCURACY: What was the relative effectiveness of the two systems?

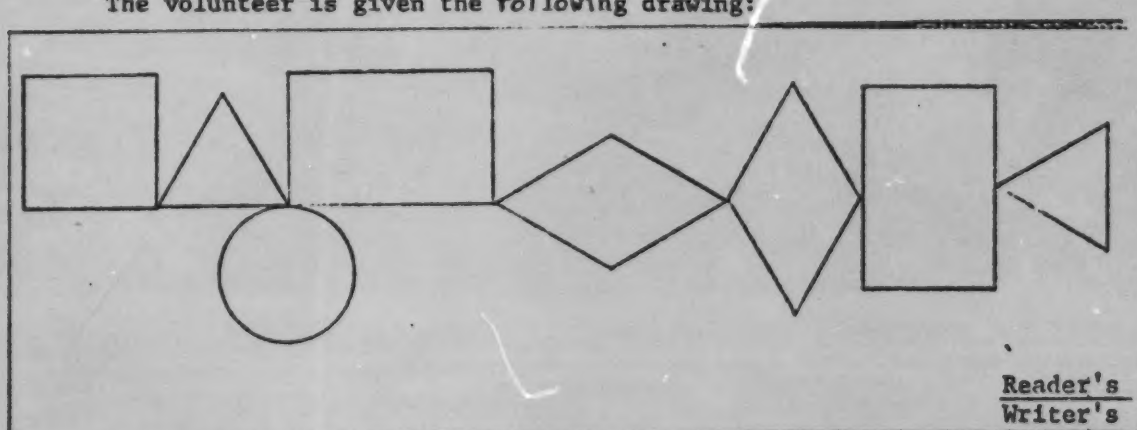
FRUSTRATION: How much frustration was developed by the two systems?

CONFIDENCE: How much confidence do the systems engender in the participants?

TIME: How do the systems compare in the amount of time required?

At this time I request a class member to volunteer to start the experiment in the ONE-WAY mode. If I do not get a willing respondent I use the ARMY method.

The volunteer is given the following drawing:



Each class member is given six 8 1/2" x 5 1/2" sheets of paper and is told to follow the instructions given by the volunteer. The objective is to complete the diagram being described as accurately as possible.

The volunteer is told:

1. Turn your back to the class and do not make any motions visible to the class.
2. Study the drawing and tell me when you are ready to begin and when you have completed the description of the drawing.
3. I will time the presentation with a stop watch.

The volunteer then proceeds to describe the drawing to the class. After the presentation the class members are shown a transparency of the same drawing and are asked to indicate by raising their hand whether their drawing is an exact duplicate of the drawing presented on the transparency.

A count of hands is taken and recorded. I use a transparency previously prepared with headings and columns and I enter the data with a grease pencil as the students make their presentations.

DATA

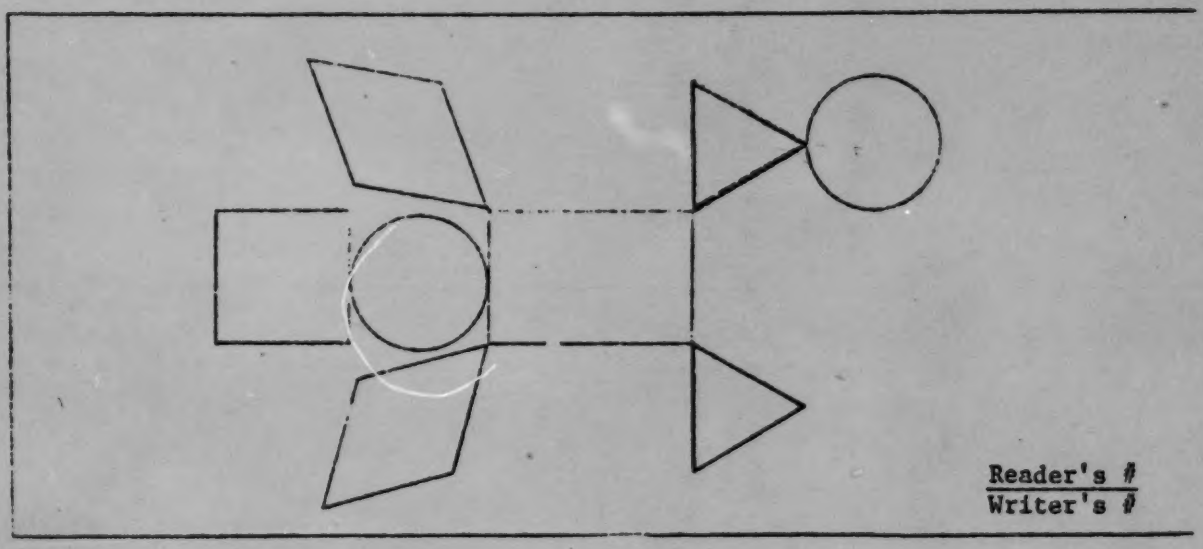
STUDENT NO.	ONE-WAY SYSTEM		TWO-WAY SYSTEM	
	TIME	NO. CORRECT	TIME	NO. CORRECT
101				
102				
103				
104				
105				
106				

Step 5

The experiment is continued by the same volunteer but using a new drawing and in the TWO-WAY mode.

The class members are told to turn over their sheet of paper and again follow the instructions of the volunteer. This time, because we are using the TWO-WAY system, they may ask the volunteer questions, talk to each other, or use any other means they wish in order to complete their drawing. But, they may not ask the volunteer to show them the drawing. Your objective is to reproduce the diagram as accurately as possible, so communicate as much as necessary to achieve this objective.

The volunteer is given the following drawing:



The volunteer is told:

1. Face the class and use your best speech techniques.
2. You are not permitted to draw the diagram on the blackboard, trace the figure in the air with your fingers, nor show the group your diagram.

3. Tell me when you are ready to begin and again when you have completed the description of the diagram to the satisfaction of both yourself and the other class members.

4. I will time the presentation with a stop watch.

The volunteer then proceeds to describe the drawing to the class. After the presentation the class members are shown a transparency of the same drawing, and asked to indicate by raising their hand whether their drawing is an exact duplicate of the transparency.

A count of hands is taken and recorded.

Steps 4 and 5 are repeated by five more volunteers using ten different drawings in order to provide data from which we can determine whether our results lead to the same conclusions as those of the original equipment.

Step 6

The data I gathered during the experiment are presented to the class.

DATA

STUDENT NO.	ONE-WAY SYSTEM		TWO-WAY SYSTEM	
	TIME	NO. CORRECT	TIME	NO. CORREC
101	2 min. 40 sec.	0	10 min. 15 sec.	8
102	4 min. 37 sec.	2	17 min. 47 sec.	35
103	7 min. 36 sec.	5	11 min. 37 sec.	30
104	5 min. 32 sec.	8	14 min. 31 sec.	36
105	4 min. 38 sec.	10	13 min. 38 sec.	32
106	6 min. 28 sec.	9	16 min. 28 sec.	35

Source: An actual class of 37 members.

The class then discusses the experiment in terms of the four factors: accuracy, frustration, confidence, and time.

Conclusions

The general set of conclusions we draw from this experiment are:

1. TWO-WAY communication is much more accurate than ONE-WAY communication.
2. TWO-WAY communication promotes a much higher feeling of confidence than ONE-WAY communication.
3. TWO-WAY communication has a lower frustration level, and this frustration is of a significantly different kind than that generated in the ONE-WAY system.
4. The TWO-WAY system takes appreciably longer than the ONE-WAY system.

Summary

In general then it would seem that the ONE-WAY system is better for a manager if he:

1. is satisfied with a low accuracy
2. is not concerned about frustration, confidence, and morale problems in the organization
3. wants to keep the amount of time involved in communicating as low as possible
4. wants the process to appear neat and orderly

However, a manager would choose the TWO-WAY system if he:

1. wishes a high degree of accuracy
2. is concerned about having high confidence, low frustration, and high morale in the organization

3. is not concerned about the amount of time the communication process takes

4. is willing to pay the associated costs involved

If you are interested in the way I use this process as a mid-term examination "WRITE OR PHONE."

STRUCTURAL FLEXIBILITY FOR BUSINESS COMMUNICATION COURSES

Andrea Corbett
University of Lowell

When I first started to teach Business Communications, I didn't think much about time at all. I had enough problems with sorting out an appropriate content. Had I given it any thought, I would probably have seen the standard University schedule, three one-hour meetings per week for a period of fifteen to sixteen weeks, as a given, or even as a restriction. But I did not then consider that it was anything to think about. In fact, it did not occur to me that a syllabus was needed. I decided on a body of information that I hoped to cover, taught fifty minutes worth of it three times a week, received and returned papers on some semi-regular basis, and when I got to the last class meeting, I stopped. It wasn't a particularly good course. Not until I was faced with repeating the course in a different time scheme (in my case in the evening school) did I become aware of the structure of time as a course determinant.

Management theorists often talk about the uses of men, materials, and time. For teaching, this translates into understanding the inter-connections between men (students), materials, (the teacher and the content aspects of the course), and time. If the three are inter-connected, and I think I will find little disagreement on this point, then how are they adjusted for best management.

I picture a sort of formulaic inter-connection: for example, X=time/students/materials, where X represents some total, and presumably successful, learning experience. The mathematical analogy says that

something must happen to at least one of the other two elements when any of them is changed. Most teachers of communications courses discuss audience at some time, and so are at least theoretically aware of what happens if the audience, the student, changes. What works well in one type of university will not work at all in another. What is appropriate at the university in terms of instructional exercises may be completely inappropriate with a group of people from industry, although the instructional goals may be essentially the same. When the type of students changes, something else that makes up the X must change if the whole is to remain unchanged.

Similarly, when the content of a course changes, the X must change unless there is some compensating change in another factor. This is essentially the reverse of the comments on audience. If I change my techniques, yet my students stay the same, my X must differ. In fact, if I assume maximum value for the original X, any change in a single factor will lessen it.

The literature explores these two factors frequently. Discussions which compare different classroom exercises and out-of-class assignments are quite easy to find. Mostly these discussions consider the variations in students and how these variations may affect the success of the exercise. Unfortunately these discussions tend to ignore time as a factor.

I have become known by my colleagues as a "syllabus freak." Syllabus construction certainly occupies a large amount of my planning time before a semester begins, although I now maintain that the time spent then saves me considerable time over the long haul. In order to explain how I see the structural significance of scheduling, I need to make some temporary assumptions.

Assumptions

First I am going to almost totally ignore the content aspects of the course, and make the somewhat rash assumption that all teachers of Business Communications could agree on it. But the content is not completely irrelevant. Business writing courses, however they are designed, necessarily involve two separate types of activities: theory and practice. This is not true in, for example, a literature course in which, although papers may be assigned, they are not in themselves content; they are merely about the content. Nor is it, I think, true in creative writing courses in which, although some theory is given, it is given only as a comment on the real content of the course, the individual written work. Whatever particular theories of communication or business practice any teacher of business writing favors, his problem becomes how to schedule his time, his students' time, and their time together in the classroom to link theory and practice in the most effective and efficient way.

In constructing a syllabus, it is fairly common to consider only classroom time. After all, it is not only the most defined, it is also the least flexible. But the other two types of time, instructor time and student time are also very important. These times exist between scheduled class times. For the instructor, the time between classes is needed to review student assignments; for students, the time is needed to prepare assignments and for assimilation. If a class meets for one hour on Monday, Wednesday and Friday, it will form itself in subtlely different ways than one which meets on the slightly irregular Monday, Tuesday, Thursday schedule. A sort of syncopation will be imposed which is a function of student time and instructor time. Obviously this minor and

subtle difference is magnified if the class meets only once a week, or for up to as many as three times the number of hours per week.

Most instructors agree that students benefit most from written assignments when they are returned at a fairly rapid and constant rate. This requires instructor time. Conferences require instructor time and student time. Students need their time to think, and to re-think. Time for these activities cannot be written into a syllabus, but it must be allowed for.

Another thing that must be allowed for is the special nature of classroom time. Since it is limited rather precisely, it needs to be used for things that are best accomplished there, or in the case of examinations or quizzes, that can only be accomplished there. Sometimes I flat out lecture. It is the most efficient was to tell all my students something that they all need to know. And sometimes the students talk to each other. Peer input is very important in the type of course I teach. Both of these activities are best accomplished in the classroom. But I do not think that the classroom is the place for the instructor to do individual evaluations, his conferring or his planning any more than I think it is a place for students to do their typing or proofreading.

One other consideration of the nature of classroom time is important in forming schedules that work. Long classes, any over two hours, need a variety of techniques to stay efficient. Short classes, those under one hour, lose too much focus if they are split into different types of activities. It takes the students time to change gears. I have found that even if a quiz is relatively short, little else can be accomplished within a fifty minute period when it is scheduled. Once I recognized this, I could better schedule around it. Whether or not any one instructor agrees

with my assumptions and perceptions on these points some such set of assumptions will help to form more flexible and efficient schedules.

The Problem

My task as I perceived it originally was to sort out the appropriate materials for a course in Business Communication and separate them into 45 one-hour chunks suitable for delivery on pre-determined dates. Into this pool went all assignments, lecture preparations, class time and other activities that I felt were part of the necessary course content.

More recently I became aware of forces created by the time structures. First, I was faced with giving the basic course in night school. The schedule still contained 45 (or so) class hours, but instead of their being in discreet one-hour chunks, the three hour per week would meet in one unbroken block, one night a week. (Actually the one-hour segments I have been talking about are 50 minutes, and the night school class is scheduled as 150 minutes of instruction, but I find it easier to think in terms of hour units--like at the analyst's.) Some of the more obvious changes were apparent immediately. First, there could be no writing by the student between the first and second hours of a week's lectures. This in itself would cause enormous differences in scheduling writing assignments. Second, since the students could only have corrected work returned once a week, a different sort of reaction would take place. After a week I have seen students receive work back with a slightly puzzled air as though they had forgotten their own feelings and reactions and as though this could quite possibly belong to someone else. Opportunities for rewriting would be severely limited. And, in scheduling assignments, I suddenly realized the somewhat obvious point that the number of writing assignments does not depend on the number of hours of instruction, but on

the number of class meetings. Whereas I had been in the habit of adding in additional assignments as I found weaknesses, I had little ability to do this under the new structure. I saw these points before ever meeting the class. Others were to appear.

An Example

Suppose that after careful analysis of the course purpose, type of student, etc., I adopt a text for my course in Technical and Business Communications which has 17 chapters. The chapters divide most naturally (and according to the author's recommendations) into ten units:

Unit A	Chapters 1-3
Unit B	Chapters 4-5
Unit C	Chapter 6
Unit D	Chapter 7
Unit E	Chapters 8-9
Unit F	Chapters 10-12
Unit G	Chapter 13
Unit H	Chapters 14-15
Unit I	Chapter 16
Unit J	Chapter 17

For each unit, I want a practical writing assignment to test the application of the unit's concepts and either an in-class exercise or a quiz to test its theoretical constructs, philosophy or what have you. The content is already expressed in a ten week structure, but since a fifteen week structure is imposed on the course, a natural counter-point emerges. I need to make adaptations.

There are two content objections to teaching this content in ten weeks, even without the structure imposed. First, not all units are equal. As the breakdown shows, some have more pages of reading--Unit A has three average length chapters, whereas Unit I has one relatively short chapter. Also, the concepts are not proportional in difficulty to the number of pages written about them. By dividing these pages into ten units, some

use has already been made of structural counterpoint. Second, even if I were to cover one unit per week, the constancy of the pace would be backbreaking for the students as well as me and would allow no leeway for a discussion of a special point of interest or a particular problem that was eluding the students, or any of the day-to-day contingencies that arise when students are meeting material for the first time. Although such things are difficult to predict precisely, I need to build time for them into the syllabus. Also, because of the nature of student time, I need to build into the syllabus a realistic understanding of the effects of vacations on the students, the scheduling of holidays, the likelihood of poor attendance on certain days and other givens of student life. These are, of course, quite the normal considerations. I appear to have some fifteen hours to inject into the syllabus in the most effective places. One way of doing this for my example I have outlined in Syllabus I.

On this syllabus, I have included 17 chapters in 19 reading assignments (Chapter 13 is a particularly difficult and key chapter), nine quizzes (some of which are actually in-class writing), three workshop days which are used mostly for some version of peer evaluation, and ten writing assignments. Many of the writing assignments are re-written and I often add supplementary ones as the need develops, but these are the graded core assignments. Some catch-up and review days are built in, particularly early in the semester when there are generally many more procedural questions than there are later. Other catch-up can be combined with workshop, exercise or even quiz days. The syllabus has planned structure, but retains a needed flexibility.

SYLLABUS I

Week	Monday	Wednesday	Friday
I.	Introduction	Chapter 1	Chapter 2
II.	Chapter 3	Assignment A	Chapter 4
III.	(catch-up)	Quiz A	Chapter 5
IV.	Assignment B	Chapter 6	Workshop
V.	Quiz B	Assignment C	Chapter 7
VI.	(catch-up)	Assignment D	Quiz C & D
VII.	Chapter 8	Chapter 9	Relate 8 to 9
VIII.	Assignment E	Quiz E	Review

S P R I N G V A C A T I O N

IX.	Assignment F Chapter 10	Chapter 11	Chapter 12
X.	Quiz F	Chapter 13 to p.231	Chapter 13 to p. 245
XI.	Assignment G	Workshop	Finish Chapter 13
XII.	Assignment H	Quiz G	Chapter 14
XIII.	Chapter 15	Chapter 16	Quiz H
XIV.	Assignment I	Workshop	Chapter 17
XV.	Summary/Review	Assignment J	Terminal Quiz

I faced immediate problems in trying to adapt this syllabus, which had worked very well for me, to one for a course which met three hours once a week for fifteen weeks. The week-by-week plotting simply does not fit. First, the initial session cannot be predicated on the students' having done a reading assignment. Thus, at the end of the first week, the second group of students will be two chapters behind the first. However, the nature of classroom time, and even of the student time can make up for the initial lag fairly quickly. In one sense, the longer class period is more efficient. Simply because I found it necessary to include a variety of activities each meeting, the pace moved along much more steadily. Syllabus II shows a rough workout of the second group.

The worst problem that I faced with Syllabus II was the lack of flexibility in writing assignments, but the necessity for an increased number of exercises, and the development of the pre-writing papers made the most out of the fewer, graded assignments. But, and I think this is important, had the time for exchange of papers been available, the systems that I used when it was not would not have worked. I have since experimented briefly with this, and have found that for my students it is true.

Implications

I had taught from Syllabuses I and II for a couple of years (or some other version of them), and had gotten into the habit of keeping a sort of diary each term in which I recorded what had actually transpired within a class meeting--something like a plan book in reverse. This let me become more realistic each time I constructed a new schedule. Then I met up with yet another time structure.

I was asked to offer the same Technical and Business Communication course in the summer session. (Demand for the course, I am pleased to

SYLLABUS II

Week

I. Introduction; diagnostic exercise

II. Chapters 1 - 3; Assignment A

III. Chapters 4 - 5; Assignment B; Quiz A

IV. Chapter 6; Assignment B'; Quiz B

V. Assignment C; Quiz C

VI. Chapter 7; Assignment C'; Exercise

VII. Chapter 8; Assignment D; Quiz D

VIII. Chapter 9; Pre-writing for Assignment E; Exercise

IX. Chapter 10; Assignment E; Quiz E

X. Chapters 11 - 12; Pre-writing for Assignment F; Workshop

XI. Chapter 13; Assignment F; Quiz F

XII. Chapters 14 - 15; Assignment G; Exercise

XIII. Chapter 16; Assignment H; Quiz G

XIV. Chapter 17; Assignment I; Exercise

XV. Assignment J; Quiz on H/Terminal Quiz

say, was expanding rapidly.) That year the summer scheduling called for a series of three 2½-hour classes per week for five weeks. Classes were scheduled Monday, Tuesday and Thursday. There was still to be 45 hours of instruction, but the cheese was to be cut in still another way. Although I, in fact, changed the textbook, I first worked out Syllabus III.

Syllabus III appears with a sort of surface phoniness. One reason for it is that as the scheduling gets tighter, flexibility decreases at an alarming rate. I had already seen this in the second try, but now it became serious. Once I had examined, and thought I understood the structure, I saw no other way to write the schedule. In one way, that made my task much easier. I think now that I was probably wrong. I think there probably was and is a way to make this structure work for itself, but I haven't found it yet. I am not very proud of Syllabus III.

None of the shuffling I had done to this point had reached the heart of the problem which I see as adjusting the total amount of material considered as basic business communications to any of a variety of settings. A more extreme case could be consulting seminars. The Center for Advanced Management at the University of Lowell offers several adjustable programs for community groups in which business communications is part of the curriculum. Ideally, of course, the material to be covered in these programs approximates coverage of the basic material, since mostly the program is the last that its participants will encounter. But to cover everything creates an enormous problem in pacing, somewhat analogous to the 30-second television spot versus the 10-second television spot. The sponsor has the same message to convey with either spot. He therefore has the choice of leaving something out, and thereby negating some of his

SYLLABUS III

Week	Monday	Tuesday	Friday
I	Introduction Diagnostic Exercise	Chapters 1 - 3 Assignment A	Quiz A Assignment B
II	Chapters 4 - 5 Assignment C	Chapter 6	Quiz B,C Assignment D
III	Chapter 7 Assignment E	Chapters 8 - 9	Quiz D,E Assignment F
IV	Chapters 10 - 12 Assignment G	Chapter 13	Quiz F,G Assignment H
V	Chapters 14 - 15 Assignment I	Chapter 16	Chapter 17 Terminal Quiz Assignment J

message (assuming for the present that the entire message was necessary in the first place), or speeding up the transmission. Unfortunately for the listener, the pace is often speeded up past the point at which the information can be readily perceived and the result is still loss of message. Anyone who has written an abstract has had much the same problem.

When the time limitations are severe, probably nothing can be done to "cover" the subject matter, yet even in an elementary introduction an instructor would like to touch on as many aspects as possible. How much and in what ways can the course content be concentrated? What changes in the content (since I assume that changes in the students would be met with hostility on some front) can be made to maximize the imposed time structures? At what point do the returns of completeness diminish? I have decided that my original mistake was in thinking of time structures as necessarily restrictive. I think now that awareness of them and judicious use of the givens can produce an adaptive and suitable X.

A NEW STRING FOR AN OLD BOW--
BUSINESS WRITING WITH JOURNALISTIC APPLICATIONS

Juanita Williams Dudley
Purdue University

From 1944 to 1946, Professor Vic Gibbons of Purdue's Department of English took a leave of absence to work as 1) editor of a trade magazine entitled Plastics and published by Ziff-Davis Publishing Company, and 2) technical writer for Owens-Corning Fibreglass, where his job was to make requests for an expanded research budget so straight-forward and persuasive that they appealed equally to the board of directors and the engineering staff. As a consequence of this stint in the workaday world, the professor conceived a new course--English 515 (Business Writing: Journalistic Applications)--and, upon his return to Purdue, implemented it.

The course, which is designed to inculcate the principles of good house and trade journalism as well as sundry other writing and editing skills, rapidly developed a steady and enthusiastic clientele among students majoring in public relations, agricultural journalism, industrial administration, home economics, engineering, and pharmacy. It is an exciting permutation of basic communication skills learned in Freshman English and a course devoted primarily to letter and report writing. Almost all the students enrolled expect to obtain jobs in which either a major or collateral duty is disseminating information to non-technical audiences, often about technical subjects, via company or industry publications, news releases, abstracts, annual reports, and policy statements.

After Professor Gibbons retired, Glenn E. Griffin, former president of ABCA, took over the course, and when Professor Griffin retired, I was fortunate enough to inherit it. Because I believe that the skills taught in the course are highly marketable and that most teachers of business writing have the competence, usually as the result of consultant work, to teach these skills, I would like to describe the content of the course and the techniques that have served me well in teaching English 515.

Students are told at the outset that they must regularly read one business publication weekly--for example, the financial section of the New York Times, the Wall Street Journal, or Business Week--and they are assigned, in groups, analyses of a particular house journal or a complex of company publications. They are asked to assess the assigned publications for general level of reading difficulty (running a Gunning Fog Index on several copies), style, ostensible audience, length and kind of features, the nature of appropriate filler, makeup, and editorial policy. Where copies of a variety of publications within a complex are available, each student is given several copies of--let us say--a regional newsletter, a national employees' magazine, and an international newspaper. The group then, after presenting an analysis of various publications, makes inferences about journal requirements for a variety of audiences--for example, consumers of a particular product or employees--both active and retired--and their families.

Editorial policy becomes an engrossing study for the class as they listen to reports on journals which reflect a highly paternalistic attitude on the part of management or--as in the case of the exemplary Bankamerican--embody the belief that a good house journal aims at--rather than an aggrandizement of management--informing employees about

what their co-workers are doing and new developments within the company itself.

A scrutiny of the stories featured in the journals soon makes the students aware that virtually anything is a suitable topic for an employees' magazine--from a recipe for macaroni salad to a canvass of working couples on the subject of division of labor within the home. And through the analyses of employee journals, the relevance of retiree-oriented features, as well as non-technical descriptions of recent developments in company products and services, becomes obvious.

Precisely because the house journal is as eclectic as it is, the first assigned feature may be based on a particular interest, knowledge, or expertise of the student. In private conferences, the students and I brainstorm their experience for likely feature topics. Then, with the Writer's Market, as well as a roster of house and trade journals, at hand, we locate what seems an appropriate target market for the planned story. In perusing Writer's Market, the student once again has his attention directed to intended audience, length of acceptable stories, preferred style, and editorial policy. (I find that a student writing for a specific market has far less difficulty in conceiving and developing an article than one writing in a vacuum.)

In the course of the conference I give a prescriptive recipe for a feature story--lead, slant, body, and conclusions.

I make no apologies for the prescription, explaining that, once the writer has become a professional rather than an amateur, he may venture to experiment with organization and structure but that, while he is still a tyro at writing feature stories, he had best be guided by a serviceable formula.

For many students English 515 is the first composition course taken since Freshman English. Hence, first drafts of the first feature story are apt to be tedious in that they are comprised of lacklustre generalizations and tantalizing references to specific instances without adequate illustration or example. Many also abound in overlong paragraphs made up of primer-style sentences. A few are mechanically gross. Virtually none contain dialogue or description to bring a scene or circumstance to life. And in a dismaying number of cases, the bodies of the stories bear no visible resemblance to the slant, or implied purpose, of the article.

Accordingly, I duplicate copies of half a dozen stories (always presented in class anonymously) and assign their reading for homework. Along with the stories I distribute a sheet listing standards for evaluation of the piece--namely, general interest, overall organization (including logical development of the central idea and coherence and continuity), paragraph and sentence structure, mechanics, and style. Of all deficiencies, a lack of interest calls itself first to a reader's attention, and complaints about dullness furnish me, early on, with a splendid excuse for introducing instruction in narrative technique and writing dialogue and description. Glaring errors in sentence structure, grammar, and mechanics evoke polite condemnation from the more literate members of the class, thus alerting the offending authors to the need for a good handbook. And a plethora of commas supplies me with a chance to call attention to the fact that, while many high school and freshmen English teachers proscribed the dash, it is a good and useful--indeed, often a sophisticated--market of punctuation, as are the colon, the semi-colon, and parentheses.

The second drafts of these first stories display imagination and a beginning virtuosity. For example, the lead in a story about a 4-H sewing class opened, in the first version, with these uninspired sentences:

> Summers are meant for spending long relaxing days outdoors with friends. Swimming, biking, playing ball, and visiting friends are just a few of the many ways girls enjoy summer days. Who would ever think learning to sew could be as much fun as these other activities? Perry Township 4-H club members think so!

After the lecture on narrative techniques, the author revised her introduction to read:

> My wooden-soled sandals clicked against the terrazzo floor and the sound echoed back from the long rows of empty lockers lining the hall as I walked to the classroom. A blast of heated air greeted me when I turned the key in the lock and pushed open the door to enter the silent room. It was only eight-thirty in the morning, but already the temperature was ninety-three degrees. I pulled the draperies closed against the blaring sun, switched on the fluorescent lights and began to ready the room for the day's activity.
>
> While I opened the supply cabinets, brought chairs down from their table-top perches, and set up the pressing equipment, I wondered if anyone would come. Surely the weather was just too unbearable to consider doing anything other than relaxing. Much to my surprise, however, 4-H members considered learning to sew a better way to spend that particular day, as well as many that followed. Twenty-three girls showed up!

The second assignment, a personal profile, supplies an excuse to bring in a working newspaperman or woman, who lectures to the class on interviewing techniques. Professional newspeople are more than generous with their time and happily explain ways in which to get taciturn subjects to open up and elaborate on their experiences, as well as the necessity for quoting accurately and being selective in the choice of

material to incorporate in the finished story. One guest speaker was particularly helpful in explaining how careful description of the background against which a subject was interviewed could make a contribution to the story's total effect--for instance, grimey filling-station paraphernalia contrasted with the "tapering, translucent hands" of the fairy-princess-like blonde who owned and operated the station. Following the lecture by the newsperson, I invite a real subject to class for a "press conference"--in most instances, a retiree. (University communities abound in lively, interesting retirees.) And group critiques of finished stories call attention to the importance of specific descriptive detail, the necessity for judicious, accurate quotation, and the way that a combination of detail, quotation, and editorial comment convey the essence of a subject.

After the profile assignment, I ask the class to produce, again in groups, a newsletter for the class, by name The Five-Fifteener. To give students a professional perspective, I invite a director of public relations from a local bank--a man whose entry into the world of public relations was the result of his stewardship for in-house publications and "dog and pony shows" designed to inform the public about the variety of services offered by Lafayette National. Or I cajole members of the staff of Perspective, a Purdue newsletter sent to all alumni, parents of students, faculty and staff, and "friends of the University."

I ask the students to equate English 515 with a company, their classmates with employees, and me with management. The objectives of The Five-Fifteener are specified as those of any good in-house journal: to inform the reader of the company's recent, present, and future activities; to enhance rapport among employees; and to effect and

maintain good rapport between employees and management. The finished products--usually four separate issues of the newsletter--are duplicated and distributed to all members of the class, and the various groups then critique the papers according to the avowed objectives in the mast head, as well as criteria formulated in general class discussion. A happy by-product of this assignment is a sense of camaraderie within the class that transcends the usual classroom relationship.

Following the newsletter assignment, I ask students to write letters of application for jobs. They have been members of the class long enough by this juncture to feel that they have developed some new and marketable skills, and crow with delight as they locate openings in which editorial talents would be an asset. To give the class a pragmatic view of finding a job, I invite as a speaker the assistant to the director of Purdue's placement office, who apprises the class of the latest feedback from employees on information preferred in letters and data sheets. I also duplicate and distribute some of the excellent advice featured in the ABCA Bulletin--especially the Mansfield article on resumes in the ABCA Bulletin, September 1976. And, as in the instructions on writing an article, I stress the importance of a slant--focusing on those attributes and talents that accord with the objectives and needs of the company to which the application is applying--in other words, adapting the "what I can do for you" approach to the applicant's abilities and ambitions.

The analysis of the annual report is the next assignment. Students are given a number of reports from a variety of industries to examine for effective presentation of: 1) highlights, 2) statement of policy from the president or chairman of the board, 3) overview of the year's

operations, 4) financial statement and notes, and 5) a cursory description of management personnel. This assignment not only focuses attention on the necessity for a readable format; it also emphasizes the importance of lively, lucid prose in explaining a company's achievements and goals. It is, moreover, an occasion for lecture on and demonstration of proper techniques of presenting, via graphic aids, a variety of quantitative data.

Toward the end of the semester, when schedules are crowded and interview trips take precedence over classroom activities, I assign the abstracting exercise and information sheet. Neither of these assignments requires the legwork and sustained effort that the first feature stories do, and, although mastery of abstracting skills is no small feat, students seem, at this time, to welcome an exercise requiring mere reduction rather than conceptualization.

The benefits of abstracting are so immediately perceptible, however, that I confess to having toyed with the idea of beginning the course with the exercise. No other project seems as effective in teaching people to prune their prose and firm up their style. The necessity for reducing a body of prose to from five to ten percent of the total number of words in the original sample implies that the instructor must inevitably discuss topic sentences, methods of development within the paragraph, and devices for transition and continuity. Although these subjects have been discussed at length in connection with the feature stories, they are now seen as being particularly relevant to the duties of a business communicator, who may, in the early stages of his or her career, have to reduce lengthy documents to capsule summaries for busy supervisors and executives. With the aid of a pamphlet produced by Phoenix Mutual Life, entitled Your

Business and Your Taxes, I have challenged classes to do painstaking reading and scrupulous abstracting. The content of the pamphlet, incidentally, fascinates public relations majors, many of whom lack familiarity with corporate structure but hope one day to become pivotal parts of same. In general, teaching abstracting is not an easy task, but with the aid of transparencies and an overhead projector, comparison between the original passage and various reductions is made easy, and a demonstration of the way I proceed to abstract a piece of prose serves to eliminate a good deal of student trepidation over the assignment.

The final assignment is either an article on the state of the job market in the student's particular field or an analysis of style in the journal the student has been reading each week. The state-of-the-market article is a culminating assignment in that students are now aware of sources of information on employment opportunities, they have developed interviewing skills necessary to elicit answers to pertinent questions, and their experience in the course suggests a wider employment horizon than the one with which they entered the class. Here too, in an article accepted in lieu of a final examination, they have an opportunity to demonstrate improved style, mastery of appropriate tone, and all of the techniques they have been taught to use in enlivening their writing. Many select as their target publication either the student newspaper, the Exponent, or The Graduate, a national magazine tailored to an audience of graduating college seniors. The analysis of style assignment requires an ability to assess: tone, vocabulary, sentence and paragraph structure, and punctuation. It is not advised for the occasional student who instinctively writes well but cannot distinguish a subject from a verb, let alone a simple from a compound-complex sentence. This assignment,

unlike the article on the state-of-the-job-market, has no target audience other than the class--mostly because the teacher has been unable to think of one.

The course's popularity is, I believe, due to the opportunity it gives students to acquire skills within a context of assignments which stimulate actual duties of people who earn their livings writing for science, government, industry, or education. That it is a practical course is attested by the number of former students now plying editorial skills in their jobs. The list of former students actually using the training imparted in 515 is too lengthy for enumeration in this paper, but a few recent examples are: Lyn Doyle, managing editor of Purdue's Perspective; Priscilla Gerde, public relations officer with Eli Lilly; Charles Schmidt, editor of the Purdue alumnus magazine; and John North, still an undergraduate but, even so, editor and coordinator of faculty-written proposals for government research funds.

If your department, be it English, Communication, or Industrial Administration, has not yet incorporated such a variant of business writing courses, I heartily recommend its inclusion. The skills taught are infinitely marketable and the learning experiences themselves are exhilarating in their difference and practicality.

THE PSYCHOLOGY OF GRADING SKILL LEARNING

Dr. Caryl Freeman
Western Michigan University

Once upon a time--oh, many many papers ago--as time is calculated by communication teachers, I was temporarily transported from the familiar disciplines of secretarial training to the lively creativity of business communication.

Because I had spent a good bit of my life writing business communications for wages and a few more years drilling shorthand students in sentence structure and grammar, I naively expected to have no trouble teaching this incredible complexity of personal experience, knowledge of business operations, grammar drills, and emotional factors called "Business Letter Writing."

So much for innocence! It lasted a week--to the day the first traditional "try-out" problem was handed in for "introductory" grading. The problem was short and simple; the preparation for writing was intense; the results were appalling!

And in this case students were lucky, No matter how hard I try at times, the "Peter Principle" does NOT work in reverse. I had made it through the week with platitudes--"You won't need a grade and assignment sheet until we have something to grade."

So now I could read these pathetic attempts to communicate without having to fit them into a prestructured grading system. Had I promised to use the traditional ABC/F system, I would have been faced with telling the sad truth to students or lying to them. Neither is a promising way to begin the term. A class full of failing grades (however well deserved) doesn't do much for morale and a good learning atmosphere. The same number of "opening C" grades sets a tone of nonexcellence which is difficult to break when students hold evidence of "passing" work.

So I read the papers, pausing only occasionally when reflex action made me drop in a punctuation mark or circle a misspelled word. When I finished, I remembered typing classes on the first day I asked for papers. Some students dropped the papers and literally ran from the classroom. Many papers deliberately had false names in the upper right corner. Some students begged, "Can't I turn in a paper tomorrow? My machine 'messed up' today." The sophisticated crowd made remarks, "Tain't much--but it's all mine!" Some asked, "Do the mistakes count off?"

In many years, I'd discovered that the timing of that first hand-in paper made no difference in initial reactions. . . a day or a week, did not make students proud of their first typing papers. And I'd learned something else about early learning papers: If I kept them or threw them away, students believed for many weeks that I had secretly graded the feeble efforts and put the grades in a special "get even" file. Some later papers could be held or destroyed. These first ones had to be returned to students as an article of faith.

But most students in typing classes do learn to type with varying degrees of expertise. The fastest, most accurate typists had

1. good teaching
2. lots of practice and
3. a success-oriented grading system.

Methods course, workshops, professional magazines, Saturday seminars--all these concentrate on helping to improve <u>teaching</u>. We still live with the myth of perfectability--<u>our</u> own. If we can become good enough <u>teachers</u>, students will learn and grading will cease to be a "problem."

I submit: One reason grading is a "problem" is simply that most teachers use grades as a weapon or a defense--not as the powerful <u>learning tool</u> they can be.

Think back. When have you really studied "grading?"

Your required education course in "Educational Tests and Measurements" told you statistically how to construct and validate a testing instrument. You learned how to test and how to manipulate scores carefully but you avoided two issues:

1) What questions should be on a test in a given class?

2) How are test scores used in a total grading system for that class?

Many of you have attended professionally conducted or do-it-yourself "Help" sessions. You trade ideas and bring along your evaluation sheets to show how well your system works.

Yes, you get good ideas from these sessions; but again, you're not looking at the psychology which constantly operates in the grading process--whether or not you like it.

Today let's examine a few key concepts--concepts which operate with or without your permission. If your grading system violates some basic psycological principles which govern skill learning, you involuntarily impede normal learning. In extreme cases, you not only inhibit learning but actually cause regressions in skill performance.

Of course, we must first agree that much of writing (and communication, for that matter) is, indeed, a skill. . . and therefore learned in the same manner as walking, talking, typing or knitting. Anyone can learn the basic steps of "tools" or walking, how fluidly we talk, how accurately we type, and how rapidly we knit are influenced by two factors: 1. Personal limitations
2. Personal motivation

A grading system cannot, in itself, correct or reduce personal limitations. However, a grading system can be used as a powerful motivator to help students want to overcome some personal limitations and to use the skills they have at the highest level.

Let us consider six primary principles. These psychological learning principles are more or less universally accepted and proved. You will find them phrased differently in various books which discuss strategies of teaching and learning. The phraseology here is from Mursell's Psychology for Modern Education.

1. Problems must appear genuine to the student.
2. Learning proceeds more readily when motivation is intense and continuous.
3. The student's efficiency of learning increases when he knows his rate of progress.
4. If the student is allowed to develop a skill in which he forms incorrect habits, it is hard to break these habits and to form better ones.

5. As the student learns, personality is developed and attitudes and concepts are formed through the facing of challenges and successful reaching of goals.

6. The speed of learning varies greatly within any group of students.

You will find other principles which have connection with the psychology of grading but these six will receive attention today as we think how they operate in the grading process.

As long as we teach semester and year courses based on a carefully selected textbook, the first principle will continue to be a primary problem: "The fact is that no matter how hard we try to make a writing problem from the book genuine and relevant to students, we cannot. The problem is obviously from a book and therefore not from the real world.

But because problems must be genuine to the student, the student does the only thing he can do. He makes the problems genuine. The problem for the student is not to write a letter granting a $20 refund. The problem is to write something that the teacher will pass. Passing a course--even in this era when grades seem to be less of a motivator then they once were--is still a genuine goal. Performing in such a way as to attain a passing grade is a <u>real</u> problem to the student. Therefore, the student approaches a problem trying only to write something that will pass--a legitimate goal.

A few students have even lower goals; their problem is not so much "passing" but avoiding ridicule and punishment. For these people, writing a letter which receives a grade of E is still a genuine relevant problem.

Traditional grading systems require that a teacher read a paper once, assess its worth, take off points for unsatisfactory work, grade the paper, and return it. This grading method makes it easy for the student to solve what he perceives to be his real problem--getting some kind of mark in the teacher's book.

A grading system which requires the student to continue to work with the problem after the first attempt heightens student interest in the teacher's real purpose which is to "solve" the book problem. The most common way writing teachers utilize this psychological principle is in requiring rewrites. And well they should, for the practice of requiring rewrites is closely tied to our second principle:

"Learning proceeds more readily when motivation is intense and continuous."

If we accept the premise that the student does change the problem from "solving" to "passing," the second psychological principle become very important. In the rewrite process, the student's problem is get the paper accepted. The internal motivation the student provides to get the paper accepted is intense, and it is continuous--until such time as the paper is finally accepted.

The matter of how a teacher evaluates rewrites become a primary factor in using grades as a tool rather than as a weapon. In anxiety to motivate students to do the best possible job in the shortest possible time, the most common rewrite systems are often not the ones that provide the best motivation for students.

1. Some teachers allow one rewrite.
2. Some teachers allow a number of rewrites; but each time the paper is turned in, the grade is automatically lowered one notch.
3. Some teachers have policies allowing rewrites of certain material but not other material.

Let us consider what happens to the student with each of these systems.

If the teacher allows one rewrite, a student who is externally motivated by desire for a high grade will probably try to do a better job the second time than the first. Many students are not motivated by grades and the rewrite may actually be worse than the first attempt because the rewrite is done solely to solve the student's genuine problem of getting a mark in the book.

A teacher who allows rewrites on a decreasing value scale does not do much to provide intense continuous high motivation to the student. The student is faced with a situation in which he must work harder and harder to get fewer and fewer points. Not many of <u>us</u> really enjoy working harder and harder for smaller reward. Why should we expect our students to do it? And, of course, in this system, the student eventually reaches the point where he can receive only a failing grade for the paper; he has again solved his problem of getting a mark in the book.

If the teacher uses a variable rewrite process, students inquire before the assignment is given if this assignment will require rewriting. Students approach each problem with a different internal motivation--not a continuous, intense motivation.

A checkmark or "Do-it-over-til-you-do-it-right" system eliminates these problems. The student receives no credit for a piece of work until he receives full credit. Teachers must be careful not to call full credit "A." The work is simply "acceptable." I define "acceptable" as letters I would not be ashamed to sign if I were working in an office. This definition helps to make writing problems relevant to the business world, and it allows a certain amount of latitude, I can define "acceptable" as a letter I would sign at 4:45 or I can define "acceptable" as a letter I would sign at 9 in the morning. A final grade for the course or section of a course is determined by the total number of checkmarks, gold stars, or smiling faces which are recorded in the teacher's grade book.

"The student's efficiency of learning increases when he knows his rate of progress." The checkmark system facilitates Principle 3. No longer is his grade a secret hidden in hieroglyphics in the teacher's grade book. Instead, the student has firm evidence of exactly how many checkmarks he has earned. If the student is not interested in grades, wants merely to get the assignment "done," he has again firm evidence of his own personal rate of progress. Students can not hope that the teacher will somehow find a way to give a higher grade than that which is earned by checkmarks. Students also cannot blame the teacher for a grade because the evidence of work accomplished is in the student's hand rather than in the teacher's grade book. Furthermore, the student has gained some control over his rate of progress. He is no longer totally dependent on the teacher to control how rapidly success is achieved.

Let's see what this kind of system does for the learning process in general. Principle 4: "If a student is allowed to develop a skill in which he forms incorrect habits, it is hard to break these habits and form better ones." We all know that early attempts to write well are at best weak. Teachers who use a penalty grading system are forced early in each writing term to award grades higher than students have really earned; otherwise all papers will be returned as failing papers. We all know that nothing succeeds like success; and, therefore, we rationalize that we will tighten up standards during the year and the paper which we call "C" at the beginning of the term will be failed at the end of the term. We probably know this

isn't a very good idea but we have to do something! We are allowing students to receive credit for learning incorrect habits. We reward people for doing a poor job, and we continue to reward them: anytime we grade a paper that is less than acceptable, we allow students to confirm incorrect writing habits.

On the other hand, if, from the outset, students are required to write letters with complete sentences, use the dictionary and most of the commonly accepted punctuation marks, more classroom time is free to talk about the psychology of writing, to discuss business procedure, or other topics. By simply not accepting an assignment until it does resemble a business letter, we do not allow students the luxury of developing incorrect habits. By the same token, we do not find ourselves in the position of trying to break the bad habits late in the term by tightening grading standards.

Let's see how a check system works with our fifth principle: "As the student learns, his personality and attitudes and concepts are formed through facing challenges and successful reaching of goals." We tend to forget that all students learn in all our classes. They may learn many unpleasant bad habits of non-success if they have a record of failure. They have learned to fail. If, on the other hand, they can attend classes and find some measure of success in learning, they absorb a different set of attitudes and concepts.

A checkmark system of grading assures some successful experiences. A student is no longer a solid "C" (or a solid "D"). Each paper a student completes is a successful paper. The student learns the habits of success. In many writing classes, students with even a grade of B have never written one really good letter. A check mark system forces students to write excellent letters. They may not complete as many letters, but each one serves as a personal model of excellence. In this way students tend to snowball their successes. After one letter is accepted, it's not so hard to get the second; and quicker to get the third. With good luck and good management, students will produce some letters which never need to be redone at all because of Principle 5: "As the student learns, his personality, atttitudes, and concepts are formed from the facing of challenges and successful reading of goals."

These are five major considerations connected with a checkmark grading

system. If I have convinced you to think about the effectiveness of this system of grading, you will find many other psychological principles listed in behavioral psychology books and in teaching strategy books.

I have added this 6th principle as a launching pad to some practical classroom considerations: "The speed of learning varies greatly within any group of students." We all know this; but we do not make assignments as though it were true; and we do not make test schedules as though it were true. Nor do our normal grading procedures reflect this fact. "Everyone should have a good letter of application on Tuesday," but a rewrite system allows some people to rewrite the letter several times before it becomes a good letter a week from Tuesday.

Some of you have probably contemplated an "all-or-nothing" method of grading and discarded it as impractical simply because of the volume of paper you would handle. Others have not thought about this system but as I mention it you're thinking, "Heavens, how many letters will I have to read?" So I close this presentation with a recit tion of some experiences which we have had in using checkmark grading. Most of them have been the practical result of principle 6: "the speed of learning varies greatly within any group of students."

I got into this method of grading because I was concerned with what is the best way for students to learn a skill. I had never graded communication papers in any other system so it never occurred to me that there were methods which might involve less paper handling. As I have had the experience of involving other teachers in using variations of a checkmark grading system, I have found that this system has advantages not only for the students but for the teacher, as well.

May I suggest first that if you contemplate experimenting with this totally new grading concept, you take care of your own psychological needs by using the system for only part of your grading program at first. Continue to use some of your normal program. Buffer this new grading system until you see what kind of advantages it holds for your class.

A second cardinal rule if you decide to experiment with this grading system is not to use somebody else's plan. The plan is totally flexible. To appreciate it fully you must leave yourself free to react to the successes of your students. Do not try to use someone else's class as the guideline for your class.

One final general remark before we get into some specifics. Half the benefits of this system occur in the mind of the teacher. If you once accept the fact that grades can be a learning tool tather than a defence of teacher judgment, there are no limits to the inventive ways you can use sound psychological principles to help students learn while you correct papers and show them the errors of their ways.

Now let's look at some specifics--the amount of paper that a perfection system can generate. You will handle almost every assignment at least twice. In some cases, for some students, you will handle papers four or five times. This is an increased amount of paper handling, but let's look at the way you tackle the papers.

If you are presently using an ABC system or any "subtact-points-for-errors" system, you must take all the time you need to justify the grade on each paper. Otherwise, you are in for endless arguments. Using a checkmark system, the burden of proof is on the student, not the teacher. Some teachers use only three correction symbols: an exclamation point next to some part of the letter which is well written, a question mark next to parts of the letter which needs some clarification, and "NO" next to parts of the letter which do not conform to good usage--in any way. I add a few "sp's" for spelling, insert commas and point out misplaced modifiers; but I do rely heavily on those three marks: "I, ? and NO" to carry the heavy burden of marking papers. I hand back papers at the beginning of a period, allow time for students to consult with each other and with me (some comments are public, some private). Interest during class is automatically positive--on learning how to make this letter acceptable. The paper intself provides the best kind of internal motivation to improve writing skills.

You, the teacher, also want this paper to be acceptable so you do not have to handle it more than one time. For the first time in your teaching life, you and the students are facing exactly the same challenge in the classroom. You <u>both</u> want acceptable papers.

The system also promotes another change in the class. In the early part of any term, no papers in the class are acceptable as first turned in. Therefore everyone in class is in the same boat. Arranging work and study groups is a lot easier if everyone in class has exactly the same personal goal.

Until you've tried it, you cannot appreciate another freedom--the freedom to talk about an ungraded paper. Because the paper is a symbol of hope--not disgrace--students welcome criticism.

There are some negatives. Every school has its horror story. Some new converts to a checkmark system allow students to turn in papers as many times as they wish and set no deadlines. And some students take advantage of the freedom to turn some papers in 15 to 20 times. Each time the paper was returned, the student made exactly the corrections mentioned and no others. How do you prevent this kind of abuse? Well, of course, for one thing you set certain deadlines. Some letters must be accepted by "x" date or be forgotten. In truth, setting deadlines violates several principles but until Utopia, we must be practical.

Students understand the situation, and they don't like having unacceptable papers on their desks. They want the work on your desk! And they DO return most papers rapidly.

Discouraging students from using the services of the teacher as a proof-reader requires a little more thought. Again, we go back to principle 1: "Problems must appear genuine to the students." The student's problem is not really to write good letters but acceptable ones. Students will appreciate all the help the teacher will give. If the teacher gives unlimited free proofreading help, only the dullest of students will eschew the help. Yet some students who are very weak in grammar fundamentals must have a great deal of such assistance in order to begin to learn correct spelling, grammar, and syntax.

One of the best solutions is to use a combination of the check system and the point grading system. Major, complex tasks such as writing letters, memos, and reports are scored exclusively with the checkmark system. Work must be acceptable to receive credit. According to the needs of your curriculum, you set this major, complex score at 50%, 60% or 70% of a final grade. The remaining portion of the grade is determined by some kind of point system. You award points for those things that seem to need reward. For instance, biggest bonuses go to students who turn in papers the fewest times. If you wish to emphasize several basic tools during the term, give bonus points to students who show that they can effectively use the tool. For instance, if you have been working with spelling

and dictionaries, you award points for letters which have no spelling mistakes. The letter may be rewritten, but it receives points for having no spelling mistakes. If you emphasize commas and semicolons, points are awarded to letters which use commas and semicolons properly--even though the letter is not acceptable. You must, of course, do careful advanced planning to be sure that students won't assure themselves of an "A" in bonus points long before the end of term.

Finally, let's consider reading this volume of paper. The first reading of a new letter will take almost as long as it ever took. But now your purpose is to help the students, not explain the grade. Therefore, you can use shorter more blunt remarks in the margin. Your marking will not take as long as when you must justify a grade. And you can have the pleasure of helping the very good writer become excellent. When you receive a paper the second time, it will be attached to the first copy. A quick look tells you where you must put your attention on the second reading. You will not spend as long on the rewrite as on a normal paper because you have done the hard correcting job the first time. Each time you read the same paper, it takes less time. Near the end of a deadline period, a stack of papers four to five inches high can be reduced to zero in less than an hour because students have reduced their errors to zero.

You don't spend more time. You distribute time a different way. Most important, the time spent is part of the teaching/learning process--not part of the adversary judgment process. The difference in mental attitude alone is worth its weight in gold.

I hope I have convinced you to experiment with checkmark grading. It is psychologically sound and will help promote learning in your classroom. If you're not convinced, at least copy these six learning principles:

1. Problems must appear genuine to the student.
2. Learning proceeds more readily when motivation is intense and continuous.
3. The student's efficiency of learning increases when he knows his rate of progress.
4. If the student is allowed to develop a skill in which he forms incorrect habits, it is hard to break these habits and to form better ones.
5. As the student learns, personality is developed and attitudes and concepts are formed through the facing of challenges and successful reaching of goals.

6. The speed of learning varies greatly within any group of students.

I'm sure your teaching procedures conform to these principles. But please go home and examine your grading procedures. Do something to make grading a part of the learning system in your classes.

TEACHING METHODS AND STRATEGIES FOR THE BEGINNING BUSINESS COMMUNICATIONS TEACHER

M. Lee Goddard
Bowling Green State University

The beginning business communications teacher frequently encounters a number of problems not shared by other beginning teachers. Since only a limited number of universities offer a program in business communications, teachers are often recruited from other areas such as English, Business Education, Marketing and Management. These teachers, while competent in content and methodology of their own disciplines, have usually had limited preparation in the business communications area.

After having encountered the problem just described, I want to share with you some of the things I have found helpful in teaching business communications. My comments will be centered around the following topics:

1. Problems in creating interest in business communications.
2. Suggestions for creating a need for studying business communications.
3. Suggestions for teaching business communications.
4. Recommendations for evaluating business communications assignments.

Problems in Creating Interest in Business Communications

Students have a negative attitude toward the subject because of bad experiences they have encountered in other courses.

Students have the idea that their communications problems are less pronounced than they really are. This is a problem that teachers have helped create by careless evaluation practices. No one seems to want to assume responsibility for marking students' papers except in the most

general manner. After having papers returned for several years with high grades and very few if any corrections, it seems only natural that students should assume that all is well in terms of their communications abilities. Teachers of English grammar have also ignored their responsibility by teacher literature instead of grammar because it requires far less grading.

Students generally believe that accurate, precise communications are relatively unimportant. They still think that all you have to do is say it and that structure and form are insignificant. One of the problems here is that so many businessmen are poor communicators and students listening to them get the impression that communications skills are not important for the successful operation of a business organization.

Students lack an appreciation of the importance of effective communications in their occupation or profession. They have not learned the all encompassing aspect of communications skills.

Suggestions for Creating a Need for Studying Business Communications

Use the average cost of writing business letters as a means of showing the cost of the most common form of business communications. The Dartnell Corporation and Bruce Payne and Associates (International Management Consultants) provide statistics on the cost of writing business letters.

Use an out-of-class communication project. Ask students to select a member of the class who will work with them in completing the following things to help improve their communications skills:

1. Check ability to convey ideas in a clear, concise manner.
2. Check ability to listen effectively.

3. Check noticeable flaws in grammar.

4. Identify and discuss pleasing and distracting expressions and mannerisms (non-verbal communications)

5. Proofread copy (prepared by the partner) and keep an error analysis chart for all errors made.

6. Make a video tape recording of a short presentation (3-5 minutes) and analyze it together.

7. Apply the "Fog Index" or "Writing Yardstick" to five letters prepared in class to determine writing level.

Use statements from well-known writers and successful business and professional people who realize the value of communications skills and competencies.

Use research studies which indicate the need for improved communications skills in business organizations.

Suggestions for Teaching Business Communications

Develop your own course outline which is based on your knowledge of students' communications abilities and on the communications skills required by business.

Develop your own materials to supplement the textbook(s) you use. Select the best textbook(s) available and start your own files of examples and illustrations. You should ask students and businessmen to assist you in your collection of materials. Prepare transparencies of both good and bad examples of writing.

Use businessmen and former students to teach certain sections of your class. Former students enjoy returning to talk about their experiences in preparing application letters and data sheets and in preparing for interviews. Businessmen will assist you in stressing the importance of your subject and especially in emphasizing the need to study report

writing, the most difficult part of the course.

Prepare handouts for your students when materials are not available in the textbook or when a different arrangement of materials is desired.

Recommendations for Evaluating Business Communications Assignments

Establish a workable grading system and provide a copy to your students.

Use a numerical grading system (10 or 12 point scale) for grading major assignments.

Use the "√" system for grading routine assignments to provide a general idea about level of performance.

Use individual and small group evaluations for assignments after students have become acquainted with grading procedures.

Use grading symbols to expedite the grading process. If your textbook doesn't contain such a section, duplicate copies for your students.

Use overall impact of appearance and content of message as your primary basis for grading. Avoid assigning point values to every conceivable error unless you want chaos.

Provide ample feedback on grades. Discuss individual papers with students after covering common errors made by the class. Encourage students to visit you in your office for a more lengthy discussion of their grades.

RESEARCH UNDERSTANDINGS AND SKILLS--AN OVERLOOKED OBJECTIVE OF THE BUSINESS COMMUNICATION COURSE

Charles J. Hamed
Bowling Green State University

The purpose of this talk is to encourage you to devote class time to the teaching of basic research concepts in your undergraduate business communication classes. Today's business world is a world of research; too many students enter this world of business without the basics of research understandings and skills. Various studies show a wide difference in what is emphasized on business communications courses and properly so. Some professors devote time to research skills, usually as part of a business report unit; others devote no time to report writing. Some colleges and universities have a special course entitled something like Writing Business Reports. Most business curricula, however, do not permit the luxury of such a Reports course, even on an elective basis.

Since most business administration majors throughout the country are required to take at least one business communications course (especially with the increasing importance attached to our area) this course may be the only opportunity for an undergraduate to get exposure to the methodology and format involved in devising and writing a research proposal and/or research report.

I intend a research report to mean one that is structured in relatively formal research style. Too many students conceive of a research report as the writing of a "paper" with a few footnotes used for credibility. I mean a research report to be much more than a nicely written paper--it must have certain parts and be in a certain order. Fortunately, many business communications textbooks include one or more chapters on report writing,

but not too many take a structured research approach, which I will be explaining shortly. Therefore, if a communications teacher wants to include research knowledges in the course, he must be sure to investigate the texts, or draw upon his own knowledge to successfully implement the unit.

There are certain requirements which are common to all business research, even though these requirements may be called different things by businessmen and researchers. Here is what I consider as required in the teaching of a research report, although other parts could be added. First, I teach the Introductory section which includes: the Statement of the Problem (which is a real challenge incidentally), the Purpose of the Report, the Scope, the Limitations, and the Definitions.

I follow the Introductory section with the Procedures and Analysis section, which represents the bulk of the report. What to include in this section depends on the nature and use of the report, but I normally include Data Collection and Method of Presentation (such as graphs and tables), Sampling Procedures, if applicable, and a Timetable. I avoid hypotheses and formulas for the sake of brevity. The last major section I cover is the Conclusions and/or Recommendations section, with stress on the care needed in interpretation of the data.

As part of the research unit I see the use of the library as a must. I always choose a research topic that requires the students to use commonly known references. My students continually tell me how much they learn from being required to exploit the library's wealth of materials. I also stress the importance of a careful outline before they earnestly begin the collection of data. The use of primary and secondary sources is discussed, along with paraphrasing and footnoting.

Because of time constraints many teachers cannot expect their students to actually complete an extensive report in a Business Communications class. For these teachers the writing of a research proposal can capture the concepts and save time. In very tight situations (based on defined priorities) there will only be time for a discussion of the parts of a research proposal with some examples given. But the critical thing in my estimation is that some time be allocated to skill development in research methodology--the more time the better. In my communications classes I allocate eight hours of classroom time (out of a total of forty) to research knowledge and skills--and the students actually do a formal analytical research report (which is written out of class).

I have found it works best if all students do a report that is similar in nature and involves about the same number of pages. If the teacher allows each student to select a problem and research it, the teacher will be spread too thin in terms of time and individual student needs. My students have the same problem and purpose and general framework to work with, but each student has a different corporation to analyze in hopes of solving the problem. Each student has different data to work with, yet each one operates in the same structured framework. It is important that the problem be of a realistic, mind-stimulating nature which leads to conclusions and recommendations.

I believe a knowledge of the basics of research is vital in report writing. The student benefits two ways--from the standpoint of the company for which the student will work some day, and from a personal standpoint. We owe it to our young men and women.

THE IMPLICATIONS OF WORD PROCESSING TO BUSINESS COMMUNICATIONS COURSES

Leonard B. Kruk, Ed.D.
Montclair State College

A concept has been emerging on the business scene in the last decade. This concept is called word processing. What is word processing? Is it the same as data processing? These are questions that many educators are beginning to ask. Word processing is a systematic approach to office work. Just as data processing is the handling or processing of numbers, word processing is the handling or processing of words. Processing of words is nothing new. The ancient Egyptians engaged in word processing when they conceived and wrote primitive symbols on the walls of caves. The great religious writers practiced word processing with quill and ink. Words have been processed for as long as people have been communicating ideas. Then why all this fuss about word processing? Simply because word processing is a system which involves the coordination of people, procedures and equipment. It is the systematizing of office procedures, along with magnetic typewriting equipment which has been designed to expedite work.

The term word processing was coined by the IBM Germany Office Products sales force in 1965 and was slowly but surely adopted by the domestic group within a year or two afterwards. The IBM Office Products Division sales force was, at that time, in the process of being converted from a purely hardware oriented electric typewriter sales group to a multi-product sales force. With dictation equipment and an automatic typewriter known as the magnetic tape selectric typewriter, the term word

processing offered two distinct advantages to the Office Products salesperson: (1) It allowed him to bundle his products under one umbrella on a sales call and talk in a conceptual manner, rather than strictly about each and every piece of hardware; and (2) at the same time, he was able to take advantage of IBM's prestigious position in the marketplace in the area of data processing. The typewriter division hoped it could tag along on the tails of its older brother. With the introduction of the MTST (magnetic tape selectric typewriter), it was found that a letter needed to be typed only once. Because of this, secretarial productivity rose considerably. As production increased, secretarial personnel were able to take on other necessary responsibilities. In the years subsequent to the initial introduction of this early word processing equipment, many competitors have entered the marketplace--Xerox, Radactron, Vydec, Lexitron and others are competing for their share of the word processing market. Today, we find word processing machines with CRT (cathode ray tubes) screens, as well as with computer interface.

Word processing in the past has been looked upon as a centralized typing pool. Many office people looked upon word processing with fear, uncertainty, and rejection. Today, word processing is much more than the old original typing pool concept. A more realistic description is word processing office systems (WPOS). This approach effectively implements the three cost elements of people, machines, and facilities for the purpose of providing typewriting support (Figure 1). Equipment alone has only about a 5% effect on improving office efficiency. Therefore, any gains in productivity which merely concentrate on equipment will only become significant in the long run. However, when using a WPOS approach, people at all levels begin to participate in the change. Good communication

PRESENT WORD PROCESSING CONCEPT

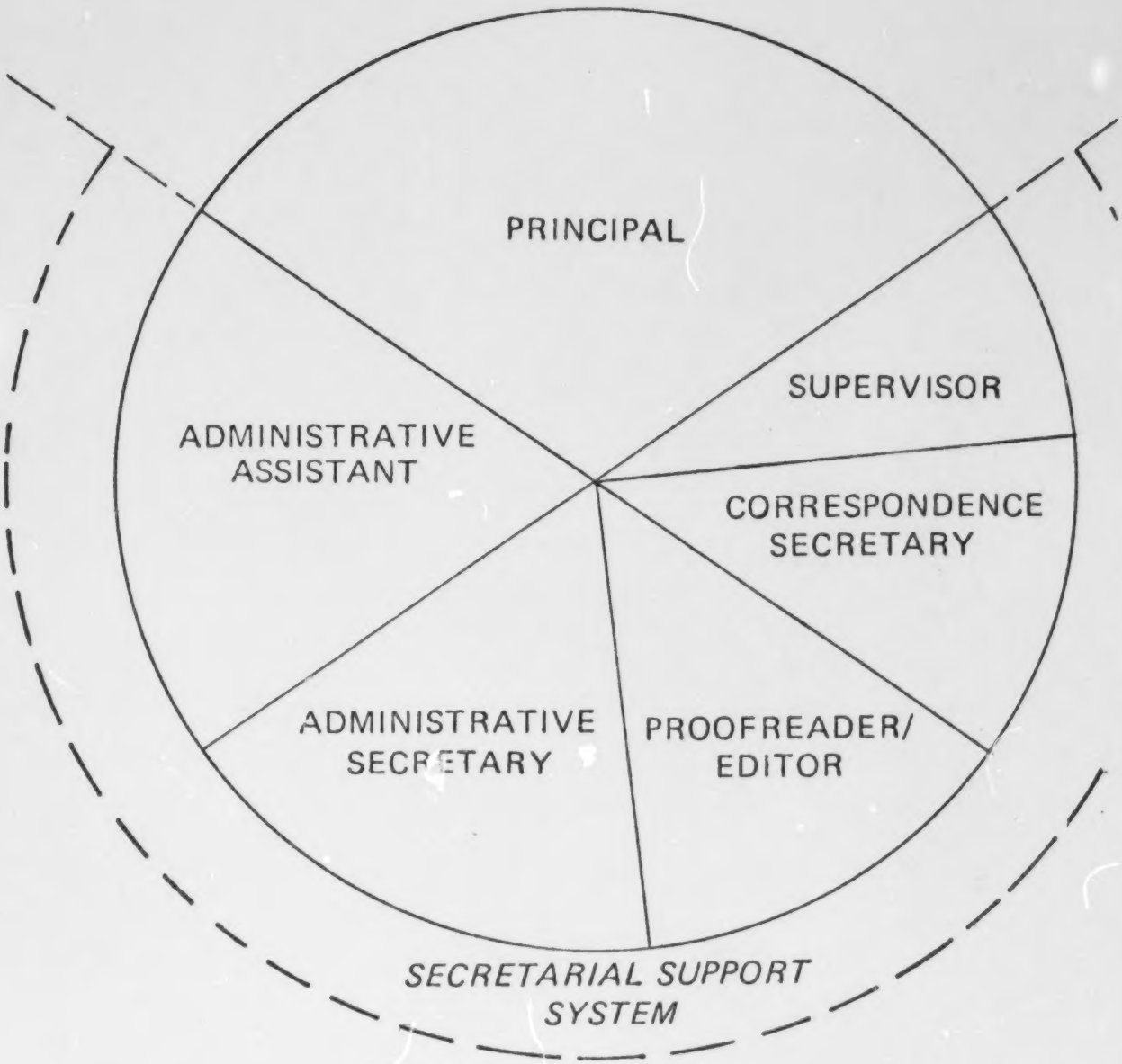


Figure 1

WORD PROCESSING/ADMINISTRATIVE SUPPORT SYSTEM

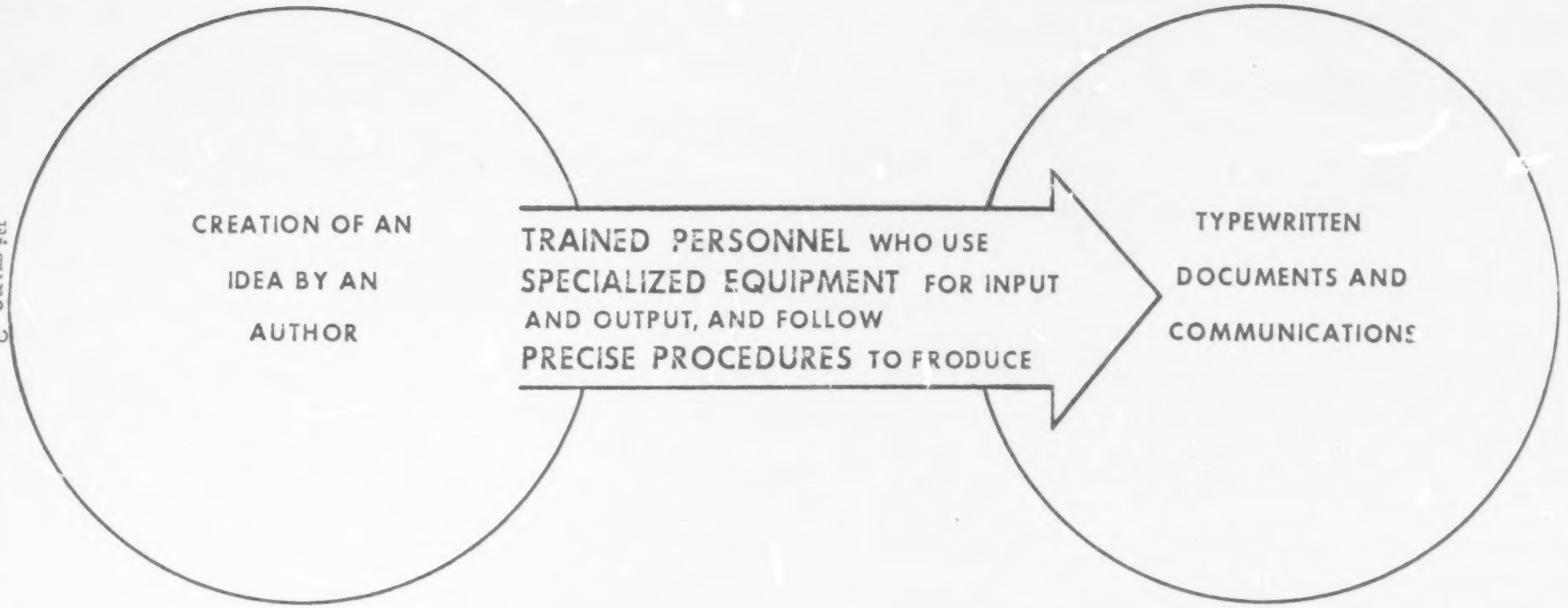

CREATION OF AN IDEA BY AN AUTHOR
TRAINED PERSONNEL WHO USE SPECIALIZED EQUIPMENT FOR INPUT AND OUTPUT, AND FOLLOW PRECISE PROCEDURES TO FRODUCE
TYPEWRITTEN DOCUMENTS AND COMMUNICATIONS

Figure 2

IMPACT OF WORD PROCESSING CONCEPT

NEW SKILLS AND KNOWLEDGE

CORRESPONDENCE

- MACHINE TRANSCRIPTION
- MAG MEDIA KEYBOARDS
- DICTATION EQUIPMENT
- MAGNETIC MEDIA FILING/ LOGGING SYSTEMS
- STANDARD MARGINS/ TAB GRIDS
- LANGUAGES

ADMINISTRATIVE

- RESEARCHING INFORMATION
- ANALYZING DATA
- CALENDARS
- TRAVEL ARRANGEMENTS
- ORIGINATION OF CORRESPONDENT
- ARRANGING MEETINGS
- SETTING PRIORITIES
- PROBLEM SOLVING
- LANGUAGES

SUPERVISOR

- WORK FLOW TECHNIQUES
- PROCEDURES WRITING
- PLANNING AND CONDUCTING TRAINING
- PSYCHOLOGY
- MANAGEMENT

Figure 3

documented need and identified benefits are required. Equipment becomes a tool to implement an efficient office operation (Figure 2). Cost justification is obtained via successfully coordinating personnel, equipment, facilities in a systematic way. Some of the skills required by secretarial support people in a word processing environment are presented in Figure 3.

One of the problems that has a negative impact on the successful implementation of the word processing concept w thin a company is that of people's attitudes. The attitudes of people are formed by a number of complex variables. It is the interrelationship of these variables which determines the employee's attitudes toward his/her jobs. For example, how a person views her/his work--prestige, title, importance, opportunities to work with other people--has an effect on attitude. In many companies, secretaries view their importance in relation to the assigned executives. Some secretaries view specialization of tasks and routine in a negative way. They feel that being overspecialized could lead to boredom. While it is true that word processing has been the creator of specialized repetitive jobs, it has also been responsible for eliminating boredom from other jobs. Under the traditional system, the work load was often poorly distributed--some secretaries would be busy, while others were bored, see Figure 4. Through pooling the work load, the work is more evenly distributed. People in a planned and effective work load distribution system (correspondence secretaries, administrative support secretaries, etc.) work better and usually adjust to the system better than their counterparts. One's attitude pertaining to his/her self-worth is also very important. Employees need to feel as though they are part of the company and that management cares for them as human beings. Thus, it

TRADITIONAL	WORD PROCESSING CONCEPT
Face-to-face dictation	Automated input equipment
Transcription on standard electric typewriter	Automated output equipment
Secretaries generalists	Secretaries specialists
Report to principal	Report to Supervisor
No consistent standards for secretaries	Production standards the same for all secretaries
No specific criteria for promotion	Career paths defined
No training programs	On-going training programs
No means of even distribution of work load	Distribution of work load based on degree of experience required for jobs, and on work load of all other secretaries
No assistance during peak-load periods	Team group training provides coverage during absences; mutual cooperation during peak-load periods
No cost controls	Budgetary control of costs of user departments

Figure 4

becomes germane that the employee in a word processing center receives communication from above that they are needed and that they have worth in the eyes of the company. The secretary must also receive recognition from the people whom she/he supports.

The attitude of the work originator, i.e., the person who creates the message, or the person that I will refer to as the principal throughout this paper, is also very important. Many principals do not like to use dictation equipment. Their attitudes toward equipment in many instances are very negative. It has been estimated that approximately 75% of the input into word processing centers is in longhand. The reason for this is that many executives feel comfortable when writing something on paper. They feel unencumbered in the absence of machines and people. They can think, compose and organize their thoughts much better, in their opinion, with a pencil and pad. The problem with this form of input on the part of the principal is that it is slow--an average of 15 words a minute. Legibility is also a problem. Valuable time is wasted when the secretary must interrupt his/her typing to try to figure out the longhand.

Another group of dissenters to word processing are those that would prefer person-to-person dictation. At least having a secretary take dictation is faster than longhand input. It averages out to about 30 words per minute. Many dictators like this technique since they can rely on their secretary for support in composing ideas, punctuation aids, etc. Also, many feel confidential dictation is more suitable to the person-to-person or secretary-boss relationship. However, what this group of principals is overlooking is the fact that they are taking the time of two people. Although shorthand dictation is faster than longhand input, it is much slower than machine dictation. Also, the secretary might not be

available at the moment she is needed. Another problem with person-to-person dictation relates to the continuous interruption, such as telephone calls, visitors, etc.

A good well-planned machine dictation and revision system, coordinated with a work group, is generally the most effective way to provide for input into a word processing system. Machine dictation is approximately six times faster than longhand, and approximately twice as fast as shorthand dicatation. Once a manager is trained properly in the art of machine dictation, that manager usually becomes more effective in the processing of information. Machine dictation includes desk and portable pocket units and central dictation systems.

Individual dictation machines have the advantage of providing portability. These pocket-sized machines can be carried in the briefcase of most executives. Dicatation can, therefore, take place in the car, the hotel room, or at home. The major disadvantage of this type of dictating equipment is that a time-lag may exist between the time that material is dictated and when the tape is delivered to the transcriptionist.

A central dictation system provides a microphone or telephone at each manager's or principal's deck. This technique provides direct input into the word processing center. Time is thereby shortened from the initial dictation of the message to the delivery of this message to the transcriptionist.

An examination of the literature indicates that the word processing market will accelerate in the next two decades at a much faster rate than it has in the past. The reason for this acceleration is that the office cost of doing business in some industries has reached a high of 50% of the total cost. Various factors will continue to have an influence

upon perpetuating "paperwork" in the offices of tomorrow. Such factors include increasing government regulation, IRS requirements, and the need for stockholders to be better informed. There are two ways to keep up with the paper explosion: one way is to hire more people (this is the method we have used in the past); the other way is to increase the productivity of our current office work force. In my opinion, the latter approach is that which will prevail. The automation of the office force will take place in four areas: (1) Dictation and typing; (2) micrographics; (3) reprographics; and (4) records retrieval. As we look at the dictation and typing (word processing area), we see many developments taking place. More and more companies are beginning to recognize the value of the dictaphone. It does not make sense, from a cost standpoint, to tie up two people with dictation, that is the dictator and the secretary. According to Brennon in a recent article he wrote in the Office, February 1975, entitled, "Word Processing is the Beginning of the Automated Office of the Future": "Word processing systems are gaining rapid acceptance, particularly in medium size and large offices. Medium size offices have between 10 and 50 secretaries, stenos and typists. Large offices have more than 50. Dozens of large innovative corporations and institutions have word processing systems: 2500 word processing centers are operating and the toll will reach 35,000 by 1978, due to rapid gains in user acceptance and continued strong promotion by vendors."

The following suggestions should help business educators to design their curriculums in both two-year and four-year colleges to meet the needs of the word processing office:

1. Most business communication is done in writing.

   Therefore, writing skills should still be emphasized.

Basics of grammar, punctuation and spelling should be taught. Executives in the future may no longer have a secretary to correct his/her grammar or spelling.

2. Since machine dictation is more efficient than handwritten communication, instructors in business communications courses should help students to develop dictating skills. This can be done both by providing situations whereby students can dictate their letters into a dictation machine, rather than typing them or presenting them in handwritten form. Even if the budget does not allow the hand dictation machine to be purchased, most schools have a number of tape recorders available that could be used very effectively for this purpose. A team approach should be used when students are provided with exercises in dictation. One student can dictate while the other transcribes and critiques the dictation.

When teaching dictation, instructors should pay particular attention to helping the students organize their material. This seems to be one of the common problems many executives experience with machine dictation. Another is giving them training in pronunciation, i.e., teaching them to speak clearly and distinctly. Students should be taught not to dictate with a pencil in their mouth or with their head away

from the microphone. The following guidelines are helpful when dictating:

(a) Identify oneself by name and date.

(b) State the type of material, that is, letter, report or memorandum, as well as the number of copies required and the approximate length of dictation.

(c) Spell out the name and address of the addressee, as well as any other unusual names. Any unfamiliar technical terms should also be spelled.

(d) Give a complimentary closing and the exact title one would like to have appear on the finished correspondence.

(e) Indicate if the job is rush and also if anything is to be in all capital letters. If so, say, "All caps, please."

(f) Assemble all necessary reference material on the desk in an organized manner before dictating.

3. In addition to emphasizing dictation skills in a Business Communications course, emphasis should also be given to such things as face-to-face, speaking, and form-letter design. With regard to the latter point, many efficiencies can be realized with previously prepared and stored letters and paragraphs.

4. A unit could be taught on the concept of work processing in one of the following courses:

Introduction to Business, Principles of Management, or Business Communications. This unit might emphasize the importance of word processing to business, the related cost advantages, and the role of the executive in a word processing environment.

The incorporation of the previous suggestions into curriculums will provide future executives with dictating skills that can be effectively utilized in the modern business environment. In addition, students will also have an appreciation for the cost benefits that can be derived from an effective word processing system. As more students begin to graduate from college with both an understanding of word processing and related dictating competency, hopefully we will begin to see the ratio of machine dictation input to handwritten input reversed. When this happens, business can truly begin to take advantage of the economies that word processing has to offer. Perhaps the best analogy that can be drawn to give support to teaching more about word processing is that of relating word processing of the 1970's to data processing of the 1950's. The last 20 years has brought about tremendous advances in data processing. There are probably only a few schools in this country that do not teach something about data processing. Looking 20 years forward, I believe the same statement will prevail about word processing. I doubt it very much that there will be a business graduate from a two-year or a four-year college that will not know something about word processing. The following data should support the above comments:

1. In 1973, stand-alone word processing typewriters numbered less than 130,000. By 1980, that number is expected to increase over 500%. This means that the industry will grow from an estimated $240,000,000

in 1973 to $840,000,000 by 1980--20% compounded annually. These figures were provided by Dr. William Coggshall and Harold Marchick of Dataquest, Inc. of Palo Alto, California. Dataquest also estimates that by 1980, the yearly new additions to the word processing market will be 114,000 as opposed to 37,000 yearly in 1973.

2. According to the Bureau of Labor Statistics, Bulletin 1701, entitled Occupational Manpower, it is estimated that by 1980, there will be a total of 710,000 word processing units installed in this country. Their breakdown is as follows: 21,000 automatic typewriters, 83,000 corresponding keyboards, 606,000 text editors.
3. Giving support to the above is a report of Stanford Research Institute which indicates that shipments of editing typewriters have been growing by 35%. By 1981, that figure is expected to grow to over 900,000.
4. According to the U.S. Department of Labor, Bureau of Labor Statistics, clerical workers will be in great demand for the next two decades. The growth in personnel is expected to be 30% within the next few years, at which time word processing's prime target will be 5.25 million persons. This data was based upon an extrapolation of current trends.
5. The Word Processing Institute has prepared market research which reveals that the word processing market is projected to be $8 billion by 1980.
6. According to a report published by Frost & Sullivan, Inc., entitled, "Word Processing in the U.S.A.," March 1975, automation of the office market by word processing equipment will reach 87% by 1984.
7. According to Radactron Corporation, the rise of the text editing typewriter market will continue on a world-wide basis. Prior to 1973,

the office typewriter had more than 50% of the market. The 1978 trend projects that text editing equipment will double its percentage of the market surpassing office typewriters.

Progressive organizations which have implemented the WP/AS System have proven without a doubt that, in comparison with their traditional method of operation, this sytem provides secretarial support services more efficiently. Production is not only greatly increased, but also of superior quality. This, in turn, reduces costs. It would then follow that when costs are reduced, profits are increased.

When modern technology evolves equipment that will simplify work, and when people devise innovative methods of applying such equipment to increase production of high quality, it is inevitable that higher profits will be realized. The profit motive is inherent in our free enterprise system. When business prospers, more jobs are provided. With more jobs, more people can purchase more consumer goods and services. If each person does his or her job well and the company prospers, all are winners!

I hope that this paper has provided you with insight into the world of word processing. As industry continues to automate the office, schools will obviously be required to prepare people who can function within this new environment. These people should not only be the individuals trained to operate the equipment, but also the managers and executives who will be charged with the responsibility of planning the effective utilization of this equipment. The drive for greater efficiency and related cost benefits will continue to transcend the business community. Business Communication educators must begin to recognize their responsibilities and prepare their students to cope with the future!

OVERCOMING SPEECH FRIGHT AND BECOMING CONFIDENT AND COMMUNICATIVE*

Roger P. Wilcox
Communication Consulting Services

The Problem

If you have experienced a queasy, jittery feeling in the pit of your stomach as you were about to face an audience, you may find consolation in realizing that you are not alone. Getting keyed up before or during a speech seems to be an almost universal experience. Surveys of college speech students reveal that typically from 60 to 90 percent of them underwent a variety of speech fright symptoms in their early speeches.

Symptoms. When speech fright occurs, the symptoms tend to fall in three categories:

1. A feeling of nervousness. The speaker experiences "butterflies" in the stomach, a quickened heartbeat, increased perspiration, nervous cough, and so on.

2. A feeling of inferiority. The speaker feels inadequate for the situation or inferior to the audience. He or she is certain they are sitting there passing scornful or amused judgment on him or her.

3. A feeling of wanting to withdraw. The speaker looks away from the audience, mumbles in a low tone, seeks security behind the lecturn. Privately he or she would like to "sink through a hold in the floor." Often the desire to escape grips one before the speech. The speaker is

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*Taken from Ch. 12, "The Oral Presentation," Communication at Work: Writing and Speaking, by Roger P. Wilcox (Houghton Mifflin Company, 1977), pp. 444-448.

tempted not to show up, or hopes that "something will happen to call the whole thing off."

Of course, these feelings may appear in various combinations with varying degrees of intensity with different people.

The Underlying Nature of Speech Fright. Simply identifying these symptoms is not enough. To cope effectively with the problem, we must recognize that essentially speech fright is nothing more or less than a case of self-consciousness in a speaking situation. Of the three basic elements in the situation--self, message, and audience--the speaker's mind is on him- or herself instead of where it should be: on the message and audience. This results in a wholly negative set of attitudes toward all of these elements: undue anxiety concerning oneself, apathy toward one's message, and inferiority toward one's audience.

Additional Consequences of Self-Consciousness. The experience of speech fright, distressing as it may be to the speaker, is only one unhappy consequence of negative attitudes, and not the most serious at that. In fact, studies have shown that the speaker is more likely than the audience to sense his or her feelings of nervousness. Shaking knees that to a speaker can be quite unnerving, may scarcely be noticeable to the audience at all.

At least three further consequences of self-consciousness may result, all sharply reducing speaker effectiveness:

1. Poor speaking delivery. The speaker tends to talk in an impersonal, mechanical manner; lifeless, monotonous, evoking little interaction or rapport with the audience.

2. Audience boredom and loss of attention. As a result in large part of the miserable delivery, members of the audience quickly tend to

lose interest. Since the speaker presents no strong stimulus to hold their attention, they begin to glance at their watches, lapse into daydreaming; even, if possible, to slip away unnoticed!

3. Loss of speaker credibility. Worse yet, the speaker's credibility diminishes in the eyes of the audience. This is easy to understand when we realize the vital role played by dynamism in the overall credibility of the speaker. The dynamic speaker may not actually be more competent or trustworthy than a lackluster counterpart, but--other factors being equal--he or she seems so. The speaker who mumbles and drives an audience to boredom will scarcely come across as dynamic. Such a speaker is unlikely to evoke any more sense of confidence by the audience than he or she does attention.

The Solution to Overcoming Speech Fright

The cure for speech fright is amazingly simple, in theory, at least, if not always in practice--though actually, it is fairly simple in practice as well. The answer essentially is three fold.

Replace Negative Attitudes with Positive. The most critical step is clearly implied by our analysis of the problem. It is to drive out the negative attitudes by replacing them with positive. Doing this involves basically two steps:

1. Get turned on with your message. Choose a subject you have a strong feel for; a feel for its importance both to you and your listeners. If you are given a subject whose relevance you fail to grasp, look far enough into it to discover its consequences for the well-being of your audience until you do feel fired up. A speaker with a message is seldom overcome with speech fright.

However, an important caution is necessary here. Becoming turned on with one's message, important though this is, falls short of the mark

if we are to become both confident and communicative, for one can get so absorbed in the subject that while one does indeed forget oneself (thus shedding one's self-consciousness) one forgets the audience as well! In replacing negative attitudes with positive, therefore, a second step is necessary.

2. Get concerned with getting through to your audience. This step is even more critical for achieving communicative effectiveness. It involves reminding yourself that your primary reason for speaking is to create within the minds of the audience an understanding of, a feeling for, a conviction concerning the message you are presenting. This objective must be the goal riding uppermost in your mind if you hope to become an effective speaker.

Now, when you replace the negative attitudes of apathy and indifference with the positive attitudes of being turned on toward your message and concerned for getting through to your audience--what happens to your self-consciousness? It dissolves! You simply have no time left to be anxious for yourself.

But this is only part of the cure for speech fright. It is the most crucial part, but to be fully effective, two additional ingredients are required.

Utilize Audience Reactions. We mentioned above, as one consequence of negative attitudes, audience boredom and loss of attention. By replacing the negative attitudes with positive, you can expect instead (provided you have a message that warrants it) rapt attention and lively reactions. These reactions you should use. As the authors of a textbook on discussion have expressed it, "We have yet to hear of a good public speaker who does

not hunt for those faces in the crowd that say, 'I am with you; keep it up.' When he finds those faces, he keeps looking at them."[1]

Realizing the value of audience reaction in establishing a positive relationship, the effective speaker not only awaits their reaction, he or she creates it. One can use humor to provoke laughter. One can evoke, by the warmth of one's opening remarks, a corresponding warmth from the audience. Underlying such techniques, one can--and should--think of one's talk not as a presentation to the audience but a conversation with them. The speaker does the talking, to be sure, but he or she looks for their nonverbal response as a means of enhancing his or her sense of worthwhileness as a speaker in their midst.

Speak Often. As important as positive attitudes and audience reaction are in overcoming speech fright, one is unlikely to achieve full success overnight. Just as acquiring proficiency in any art requires time and practice, so it is true in speaking. Any speech teacher will testify that the anxieties of beginning speech students normally diminish with each succeeding talk. Likewise, a study of 60 nationally prominent successful speakers revealed that in nearly all cases, speech fright disappeared after the beginning of "regular and frequent 'practical' speaking careers."[2]

The key word at this point is "experience." Reading about speech fright is helpful for the insights it offers, but only through experience

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[1]R. Victor Harnack and Thorrel B. Fest, Group Discussion: Theory and Technique (New York: Appleton-Century-Crofts, Inc., 1964), p. 443.

[2]Wade A. Knisely, "An Introduction of the Phenomenon of Stage Fright in Certain Prominent Speakers," unpublished doctoral dissertation, University of Southern California, 1950.

can those insights be applied. As one wit once put it, "The way to become a good speaker is that everytime anyone is fool enough to ask you to speak, you be fool enough to do it!"

Additional Payoffs from Overcoming Speech Fright. From the speaker's standpoint initially, overcoming the bogey of speech fright may seem rewarding enough. But this is, in a sense, a neutral reward; one has simply rid one's self of old fears. The most satisfying rewards are more positive. They consist of the reverse of the unhappy consequences discussed above of dull delivery, audience boredom, and weak credibility. In place of these, as one forgets oneself in a genuine concern for one's message--assuming, of course, that one has a message--and one's audience, one can expect rapt attention and lively reactions. One can also expect one's credibility to be heightened. Rewards such as these can prove profoundly satisfying. To conclude with the words of one student, "When a person can get all of those rambunctious butterflies to fly in an orderly and effective pattern, he can use this nervousness as a catalyst for an effective and exciting talk."